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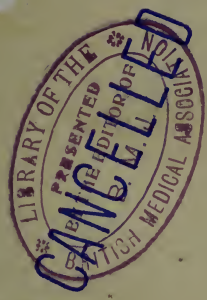
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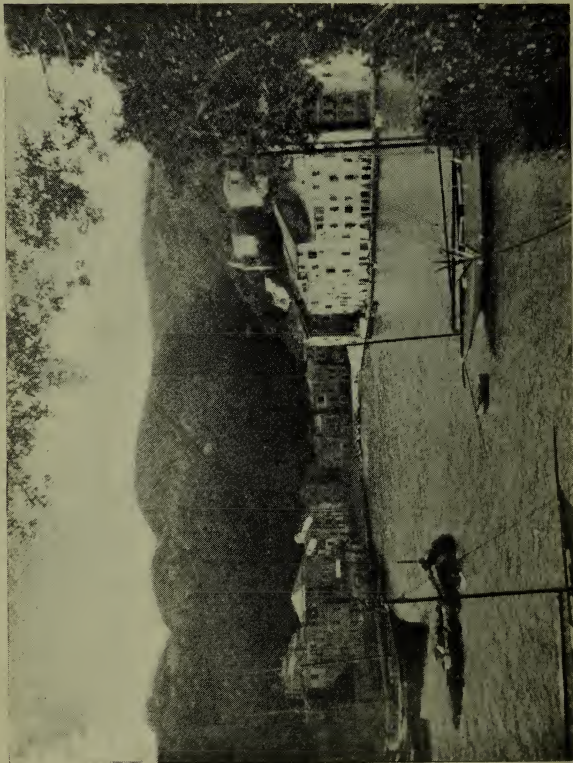
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THE LEVANTINE RIVIERA.



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PORTOFINO HARBOUR

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THE LEVANTINE RIVIERA

*A Practical Guide to all the Winter Resorts
from GENOA to PISA.*

BY

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AND

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WITH ILLUSTRATIONS FROM ORIGINAL PHOTOGRAPHS
AND A MAP.

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INTRODUCTION.

THE natural beauty of the charming strip of coast stretching from Genoa to Pisa, known as the Levantine Riviera, has for many years been appreciated by artists and others, who found the French, and even the Western Italian Riviera too crowded, banal and conventional for congenial winter or spring quarters. But within the last half-dozen years or so this comparatively unknown Riviera has attracted the attention of the ordinary winter migrant—whether pleasure-pilgrim or health-seeker. But the opportunities of acquiring some knowledge beforehand of the “New Riviera” have not kept pace with its vogue. Indeed, the compilers of guide books have unaccountably neglected the Riviera di Levante, their interest in Riviera winter resorts stopping short apparently at San Remo or Alassio. Even the “indispensable and ubiquitous Baedeker” only devotes some fifteen pages to a district of considerable architectural interest and scenic charm.

There are, it is true, some excellent little local guides on the principal places (notably Miss Alt’s admirable guide to Rapallo) in various languages, but there is no English guidebook published, exclusively devoted to the whole of this Riviera.

It is chiefly with a view of supplying this want

that this little book has been written, and it is hoped that it will meet the requirements of visitors to the various health and pleasure resorts of the Levantine Riviera.

We have endeavoured to describe every health resort on this coast, with special reference to the general climatic and scenic attractions. Some space, too, has been devoted to the history of this Riviera, its people, language, and customs, also to its natural history and art.

A few pages have been added dealing with practical information and facts useful to visitors, such as Church Services, hotel accommodation, local communications, and postal facilities, while no trouble has been spared to bring all this information as much up to date as possible.

It is not, perhaps, superfluous to remind foreign visitors that though they will find the inhabitants of the Levantine Riviera friendly and kindly disposed towards forestieri, yet they should remember that the North Italian, while inclined to treat strangers with courtesy, and especially the English, expects the foreigner to bear in mind that the mere spending of money in a foreign country does not give him a right to demand the courtesy which is offered to him spontaneously.

W. T. B.

E. A. R.-B.

November 9th, 1908.

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THE LEVANTINE RIVIERA.

CHAPTER I.

THE NEWEST RIVIERA.

REGULARLY with the approaching winter the tide of fashion sets steadily southward, the main current of winter colonization flowing in a somewhat restricted channel, bounded on the West by Cannes and on the East by Mentone—the district popularly, if loosely, termed *the Riviera*.

There are, however, at least three *Rivieras*, which may be conveniently described as the French, the Italian, and the Levantine *Riviera* respectively. It is, however, with the comparatively new and undeveloped Levantine *Riviera*, that we are now concerned.

No doubt with the ordinary winter migrant the French *Riviera* will long maintain its popularity. That it is hackneyed, commonplace, and overcrowded, and that the season at Cannes or Nice is little more than an aftermath of the London

season would not of course be disputed by its patrons. But what other region offers so wide a choice of pleasant winter quarters with such a genial and sunny climate, within little more than a day's journey from London? Excellent communications, congenial society, the finest hotels in the South of Europe—all these things naturally attract the class of visitors who have made Nice and Monte Carlo the winter pleasure cities of Europe. These towns appeal, in short, to those who do not care about potential or experimental winter resorts.

There are, however, a large number of visitors who would prefer less banal and conventional winter quarters than those of the South of France, and yet have not the means or leisure to cross over to Algeria or Egypt. The demands of this class are modest enough. They want a watering-place tolerably accessible, a sunny climate, hotels with a reasonable tariff, interesting surroundings, and pleasant, but not necessarily fashionable society. Given these conditions, they would willingly forego the social attractions and urban resources of Cannes or Nice.

Formerly the Italian Riviera to a great extent fulfilled these requirements, but its principal winter stations, San Remo and Bordighera, are fast losing their individuality, and have become

almost as conventional as the popular French resorts. Hence the vogue of the newest winter-land on this coast—the Levantine Riviera, extending from Genoa to Viareggio—especially with the following classes:—(1). Artistic and literary people who dislike the banality and frivolity of the typical foreign resort—that class the time-honoured Murray was wont to describe as “intelligent travellers.” (2). Families who seek quiet and salubrious winter quarters. (3). Those on economy bent, who want to spend a winter holiday as cheaply as is consistent with comfort and dignity.

The Levantine Riviera is generally considered to extend from Genoa to Leghorn, but the part which is best known, and perhaps, most often visited, is the portion from Genoa to Spezia, and it must be understood that most of the remarks which follow on climate, etc., refer to this district where the mountains are contiguous to the sea. Here we have a narrow strip of land between the sea and the slopes of the Apennines, though often there is no level land at all, the lower declivities of the mountains being washed by the sea, which greatly enhances the beauty of the scenery.

Where possible, the sloping land is terraced from below up to a considerable height. The olive, chestnut, fir and ilex flourish luxuriantly,

while the plane, the lime and the willow, are found amongst other trees in the picturesque valleys. In that part of the coast approaching Spezia grapes are specially cultivated, and the wine of the district is of good quality.

At intervals along this narrow sea-board, the mountains recede, or are intersected by valleys of varying size ; and here are towns or villages, and here also are the health resorts which have developed so much of late.

The Levantine Riviera is a portion of the province of Liguria, a district the origin of whose race is involved in obscurity, though recent researches lead to the conclusion that the ancient Ligurians were akin to the Basques of the Pyrennees, who are supposed to represent the very primitive Iberians, who were a Semitic race, with a language allied to that of the Phœnicians.

In a little guide to Genoa by Professor A. O. Munro, we find the following remarks which are strongly favourable to this theory. "The Genoese speak Italian as well as a dialect. The grammar of this dialect is mostly Romance, but there is reason to believe that the Phœnicians contributed their share towards it, through the Neo-Punic language spoken by the Carthaginians, since we find analagous words, inflections, proverbs, and expressions in the dialects of the

South Coast of Spain and in the Islands of Cyprus, Malta and Sardinia."

It would be a matter of regret if so interesting a dialect became extinct, but as it is spoken extensively by the *contadini* of Liguria, such a contingency seems likely to be a remote one.

The Ligurians inhabiting the Coast district were a maritime and warlike people, often engaged in combat with their neighbours on land or with the Saracen pirates at sea; they themselves, probably, not above some piratical proceedings. But the Ligurians were not confined to the seashore; originally they spread over a considerable part of North Italy. Everywhere they were a warlike people; a fact which is evinced by the history of their struggles with their neighbours, by the defensive stone structures erected by the Etruscans for the purpose of repelling their attacks, and also by the fact that everywhere the Romans found them difficult to conquer, since though defeated in one engagement they would retreat to the Apennines only to appear again and again, and it was not till about 50 B.C. that the scattered inhabitants finally renounced this opposition.

Regarded from a picturesque point of view, the Eastern Riviera can hardly be surpassed in its own characteristic scenery, while from the

standpoint of health, the natural features of the land and the climate combine to form those conditions which are very favourable to the maintenance of health, or the restitution of lost constitutional vigour.

The physical contour of the land, with proximity both to sea and mountain, the quality of the soil, and various atmospheric peculiarities, all tend to make residence on this coast, favourable to a large class of invalids, who if they find some of the resorts a little more primitive than those fully developed on the other Riviera, may at the same time find various advantages which compensate.

CHAPTER II.

CLIMATE.

THE climatic conditions of the Eastern Riviera do not differ greatly from those of the Western. Both are characterised by the proximity of mountain and sea. The mountains form a barrier against the colder winds, and facing towards the mid-day sun, they absorb a vast amount of heat ; which radiates again after sunset and during the night, assisting to maintain a more even temperature than would otherwise be the case, an equability which is also helped by the warmth of the sea water which gives up heat to the air, so that its average temperature is about ten degrees higher than in England.

Notwithstanding the above facts, it must never be forgotten that changes of temperature under certain circumstances, are very sudden in the Riviera. The sun's rays are so powerful that the difference between sunshine and shade is often very great. So, too, is this seen about sunset, and for a time afterwards, during which the colder and heavier air comes rolling down

the mountain sides, but later this ceases, the warm air from the sea begins to rise, and the feeling of chilliness passes away.

Greatly on account of the above-mentioned phenomenon, it becomes quite necessary for everyone to come to the Riviera well supplied with warm clothes. It cannot be too thoroughly remembered that the "Sunny South" is by no means always warm.

A few degrees of frost are common early in January, and when during the early winter months the snow lies on the higher mountains, the shade temperature is sufficiently low to call for warm clothes.

Further, it must not be supposed that by exchanging the dull and often miserable winter climate of England for the much brighter, warmer, and more cheerful weather of the Riviera, we escape altogether from cold winds.

No place in Europe affords this privilege, but some of the resorts on the Levantine Riviera are perhaps as well protected as possible.

The force of the colder winds is broken by the mountains. The influence of the Mistral is not felt here, but the Tramontana can be cold, and a wind from the North East, colder still, but, happily, this blows but seldom.

In the Spring and Summer the Tramontana,

which really means wind from the mountains, is the wind to be desired, for it always brings fine weather, and clear skies with warm sunshine, though in the early months it means cold in the shade, and cold at night.

The great feature of the climate is that it is fairly exhilarating, combining the merits of sea air and mountain air ; added to which is the fact that there are many more sunny days and fewer cloudy ones than in England.

It may be described as more equable than that of England, with a fairly dry and moderately stimulating air, but not irritating like that of some other parts, and hence invalids sleep better.

It is difficult to obtain distinct statistics concerning the meteorology of the whole district. The rainfall is somewhat greater than on the Western Riviera, probably on the average about fifteen days more during the six winter months, but this is not very appreciable when distributed over the whole season. The amount of rain falling at one time is often considerable, two-and-a-half inches having been recorded in about six hours, but owing to the nature of the soil and the inclination of the land seawards, the rain water very soon passes away, and the ground becomes again sufficiently dry.

The atmosphere as before said is considered fairly dry, the relative humidity at one place on this coast having been stated to be about 66° , and there is no reason to think that it varies much anywhere between say Nervi and Levanto.

The average winter temperature is about ten degrees higher than in England, in the well-protected places being about 50° , while in the Spring it is stated to be about 56° , in the Summer 72° , and Autumn 61° , that is, probably, about the same as at Mentone in December and January, but colder in February and March.

At Rapallo, Signor Tonolli, of the English pharmacy, who records the temperature daily throughout the winter, reports the average of the different months according to the Centigrade thermometer, and this average works out about as follows by Fahrenheit, November, 56° , December, 48° , January, 46° , February, 48° , March, 50° and April, 59° . Average, about 50° .

This indicates a comparatively slight average change of temperature during the winter months. There are usually slight frosts in January, but the cold can be more severe, though this is generally on the ground in exposed situations. The fact that lemon trees are largely grown proves that this is the case, for the lemon is easily damaged by frost. Now and then there are ex-

ceptionally cold winters, and then the tender plants suffer.

Another phenomenon must be noticed, which is the constantly alternating currents of air passing between the sea and the mountains and up and down the many valleys. Frequently there are also upper currents blowing Southwards over the mountains, and carrying with them the invigorating qualities common to mountain air, while about mid-day, or early in the afternoon, a lower movement begins to make itself evident, coming from the sea, called the "Mezzo-giorno," a light, refreshing breeze from the South. Thus too stagnant an air is avoided. For health resorts an over-windy situation is bad; on the other hand, while a very still atmosphere is an advantage in high altitudes, it is not to be desired lower down, especially on the sea coast.

These refreshing currents of air make even the heat of summer bearable, nay indeed, pleasant, long after the average traveller has wended his way northwards.

Then it is that the beauties of the Levantine Riviera become impressive. Being more primitive than the districts on the Northern coast of the Mediterranean situated further west, at present less attention has been given to horticulture, hence, though here and there are lovely

gardens, artificially grown flowers do not exist to the same extent as on the other Riviera ; but the natural beauties of the Eastern coast cannot be surpassed.

Thus we see a country, always more or less covered with verdure, burst into indescribable loveliness when summer commences, making May and June the most exquisite months of the year.

The somewhat greater rainfall of this coast results in more vegetation, and the air becomes, to use a common phrase, softer and less irritating to those of a nervous temperament, and more suitable to chronic bronchial and pulmonary complaints. There is less dust here than in some parts, though even after heavy rains the soil very soon dries on the surface, hence, for the average walker outdoor exercise is seldom long interfered with.

One of the greatest drawbacks is the occasional prevalence of the Sirocco, though this is not peculiar to the Eastern Riviera. It is a southeasterly wind, warm and moist, coming from Africa, and picking up moisture as it crosses the Mediterranean.

Amongst the attractions to invalids as well as to ordinary visitors, may be mentioned the facility for taking moderate exercise either on flat roads by the sea, or through the valleys, or by making

gradual ascents on the lower mountain paths, while more arduous and ambitious excursions can be made on several of the lofty peaks of the Apennines which are within tolerably easy reach from the coast.

“Remember,” says an eminent physician, when writing of health resorts, “there are some to whom new life comes with active exercise on the moors, or among the peaks, passes, and glaciers; while others also, need rest and quiescence; for those, the sea voyage, or lying on the beach throwing pebbles into the sea, is the desideratum.”

It is rather for an intermediate class of invalid that this Riviera is advantageous, and only under exceptional circumstances does the writer consider that most of the resorts on the Eastern Riviera are suitable to cases of pulmonary tuberculosis. Such patients require places and residences specially adapted for their needs, and, moreover, pulmonary tuberculosis is usually better combated at higher altitudes. Further, and this is by no means unimportant, your Italian hotel proprietor, as a rule, looks askance at sufferers of this type, and gives them but a poor welcome. On the other hand, persons suffering from anæmia, general debility, cardiac weakness, chronic bronchitis, (often asthma), disorders of the digestive organs, and some forms

of rheumatism and gout, usually derive considerable benefit. In fact all those requiring a mild tonic treatment, with a combination of mountain and sea air, the proximity of pine trees, a temperate climate, and non-irritating atmosphere, will probably find improved health and increased bodily and mental vigour after a stay on this Mediterranean border.

An octogenarian lady is said to have remarked that she did not know why people made so much fuss about air and exercise; she, for her part, had not been out of her house for almost fifteen years, and she was quite well !

Without doubt many old persons do very well with little or no exercise, but for the young and middle-aged it is essential ; and not only for those in perfect health, but for the weakly and enfeebled, moderate and suitable exercise, and plenty of fresh air are advisable.

Exercise should be regular and persistent every day, and all the year round when possible : but seekers after health are handicapped, at any rate during the winter, by the inclemency of the British climate ; so they go elsewhere, to various parts of the globe, in search of what they want.

CHAPTER III.

GENOA :

Ecclesiastical and Monumental.

BEFORE noticing the various winter resorts individually, it will be interesting to devote a little space to the city of Genoa.

Genoa is universally known, but it would be better if more of those passing through this city of palaces and ports, of shops and shipping, of churches old and new, of ancient narrow streets, and modern boulevards, would make themselves acquainted with its history, probably as interesting as that of any Italian city, except Rome.

Truly Genoa has many characteristics which attract attention. Antiquity alone should do this, and Genoa is ancient. Indeed, there is an inscription in the cathedral attributing the date of her birth to but a short time after the deluge ! Mythology is apt, no doubt, to enter into the traditions of most ancient places, but there is some substantial ground for regarding the early days of Genoa as contemporaneous with the Phœnicians. The oldest authentic writing con-

cerning Genoa is on a Bronze found many years ago and preserved in the Municipio. This states that about 200 B.C. the Roman Senate dispatched a commission to Genoa. About this time she became subject to Rome and remained so till the fall of the Empire.

It would be impossible here to indicate even the leading events in Genoa's history. There are many works from which such information can be gained, while for a particularly interesting account of the Story of Genoa, her governors and leading families, such as the Dorias, Spinolas, Fieschis, and Grimaldis, we would refer our readers to "Genoa, her History as written in her Buildings," by the late Mr. E. A. Le Mesurier.

Amongst all these buildings, however, we would notice a few, and particularly some of the older and less known.

The neighbourhood of the former Roman Castle destroyed in the XIV Century, is the oldest part of Genoa. Not far distant from the site of it still stands the Porta Sant Andrea, an ancient and imposing Lombardic gateway which formed a part of the defences constructed after the Saracen disaster in 936.

Somewhat later than this gate-way was the Embriaco tower, still one of the most interesting objects. It alone remains of the many private

towers, most of which were destroyed by the order of the Government, the Embriaco remaining in consequence of the public services of its founder, who built it in 1097. The other ancient buildings are chiefly ecclesiastical, which, however, are so striking in style and so different from that which prevailed later, that they suffice to convey at once the impression of being carried back to the times and events of the Middle Ages.

Any person standing on the higher ground above Genoa would probably notice three somewhat peculiar church towers, those of San Giovanni di Prè, Santa Maria delle Vigne, and S. Agostino. Each of these is a massive square tower surmounted by a stunted pyramidal spire.

San Giovanni di Prè is an uninteresting looking building, in an uninteresting street between the principal railway station and the Port, and it is perhaps more attractive to the antiquarian or historian than to the ordinary traveller, but in the days when there was no railway station and not very much of a port, and warriors were going to and coming from the Crusades, and Knights of Jerusalem had the building under their protection, the Church of the Holy Sepulchre, as it was first called, must have been an important sanctuary. "As you

stand under these strange arcades near the church," says Mr. Edward Hutton, "that run under the houses facing the port, all that most ancient story of Genoa seems actual, possible; it is as though in some extraordinarily vivid dream you had gone back to less uniform days, when the beauty and the ugliness of the world struggled for the mastery. In that shadowy place, where little shops like caverns open on either side, with here a woman grinding coffee, there a shoemaker at his last, yonder a smith making copper pipkins, a sailor buying ropes, an old woman cheapening apples, everything seems to have stood still from century to century." It was in the XI Century the church was called the church of the Holy Sepulchre, but the present one or most of it, was reconstructed two hundred years later, and again somewhat altered more recently, when the High Altar was removed from the eastern apse to the west end.

About 1098 the supposed ashes of St. John the Baptist were brought to Genoa, and deposited in the church of the Holy Sepulchre until they were removed to the Cathedral of San Lorenzo. The earlier building therefore was constructed not later than the XI Century. Though the body of the Church as before said was rebuilt in the XIII Century, the date of the

tower would appear to be uncertain. The belfry windows are divided by pilasters with (cushion-shaped) Lombard capitals. What appears to be the original crypt remains. It is entered by a round arched doorway and its pillars support arches of circular form.

This entrance door is at the foot of the steps leading to the Commandery, and it is said that from it five Cardinals of Pope Urban, after being tied up in sacks, were taken to be drowned in the port.

The second of these square towered Lombard churches, St. Maria delle Vigne is said to have been built by the Spinola family before 1000, and it has very early ruined cloisters. The tower is XII or XIII Century work, but the facade of the church is modern.

S. Agostino, the third of the churches with the towers referred to, is a large and extremely interesting building, notwithstanding that it is disused and ruinous. It is said to have been built on the site of an earlier chapel in which was displayed a silver urn containing the ashes of S. Agostino, Bishop of Hippo, which had been ransomed from the Saracens.*

S. Agostino has the appearance of being a

* "Genoa, her History as written in her buildings." Le Mesurier.

transition from the Romanesque to the Gothic, and on entering, notwithstanding the scaffold poles, wooden hoarding and blocked windows, the appearance is imposing. There is a nave with apse, a square space intervening, two principal aisles, transept, and, in addition, a small aisle at the eastern end.

The pillars supporting the arcade of the nave are of black and white marble or stone, with Lombard capitals and pointed arches. Some of the more eastward capitals are more elaborately decorated, but still Lombardic, and in the south wall is a pointed doorway with Romanesque pilasters and capitals.

The roof is in part groined in stone or cement, with black and white ribs, the remainder still to all appearance retaining its ancient woodwork.

In the south side of the Apse is a recess, with pointed arches, the pilasters absent, and in the south wall of the church a circular recessed arch of black and white stone, but partly covered with decoration in frescoe. Some work, apparently of the Renaissance period, occurs in the transept and south aisle, but the original character of the church is very little interfered with.

The cloisters are probably of the XI or XII Century, with an ambulatory, triangular instead of four-sided. The tower, which together with

those of Giovanni di Prè and of Santa Maria delle Vigne, is such a prominent landmark from a distance, is probably of the XIII Century. These three towers are very similar in construction and of a character which, with some changes, is common along the coast. They are but variations of the picturesque Lombard towers so frequently met with throughout North Italy. That of S. Agostino seems rather later than those of S. Giovanni or S. Maria delle Vigne, and it is faced with glazed tiles which give it a striking effect in the sunshine.

Altogether S. Agostino must have been a grand structure and its disfigurement is a misfortune to Genoa.

We shall have occasion to notice by-and-by an even finer specimen of this kind of tower, with stunted spire, and belfry windows, divided by elegant Romanesque pilasters, which may be seen in the church of San Salvatore near Lavagna.

The next of the XII Century churches is S. Donato. It is quite one of the most attractive of that date. Being still in use, the visitor can easily transfer himself in imagination to the time when services were first held in the church. Some writers refer the building to the XI Century, but as the canopy over the west door is pointed, it would be safer to consider it as

late Romanesque. This doorway with its canopy is a quite pleasing feature in the facade, the interest of it being enhanced by the Roman architrave which has been utilised in its structure.

Next to the doorway in importance is the octagonal tower, with three tiers of windows, the size of the lights diminishing in each tier, the lowest being divided by one pilaster only, the next by two and the third by four.

The interior of S. Donato is quite in harmony with the exterior. The arcading of the nave having black and white marble pillars, some of which have black and white plinths. No visitor to Genoa who takes an interest in the architecture of former days should miss seeing S. Donato.

Somewhat similar, but with a later facade, is the little church of S. Cosimo. The facade is spoilt by the ugly semi-circular windows, but the door is good, with flat piers alternating with round pilasters surmounted by foliated capitals, and supporting a round arch, and on the left of the door is a recessed arch probably of the same period. As in the case of S. Donato there is some ancient stone work over the door. The interior has black and white pillars, supporting round arches, a short nave, two aisles, and three apses.

This also is an entirely interesting church.

St. Maria di Castello, situated near the site of the Roman Castle, is considered to have been erected in the XII Century, but has undergone much alteration. It contains, however, several reminiscences of Roman times. A portion of the doorway, and a sarcophagus within, are of those times, while many of the columns or parts of them are very ancient.

Perhaps more attractive than any of these, from a general point of view, and most frequently visited, is San Matteo, founded in 1125, but rebuilt in 1278. As it stands it is a Gothic Church with a classical interior, for while the facade is early Gothic, the interior was entirely changed and re-decorated by Montorsoli, a pupil of Michael Angelo.

S. Matteo was the Church of the Dorias, and is replete with recollections of the great Doria family.

There are very perfect cloisters of early Gothic style, or transition from Romanesque to Gothic. The arcades are round-arched, resting on an abacus supported by double marble columns, which spring from a dwarf wall. The capitals are early Gothic, but the bases show the leaf and claw detail so usual in the Romanesque.

Having noticed the Church of the Dorias it

will be appropriate now to refer to that of the Fieschis, ever rivals of the Dorias, who sought to overcome the great Andria Doria and were themselves not merely defeated but ruined.

S. Maria Violata was a small XIV Century building, no doubt of elegant design, as would become the church of so great a family. Nothing of the interior, however, now remains. Where the clergy of the XIV Century officiated, and members of the Fieschi family, relations of Popes and Cardinals worshipped, carpenters now follow their avocation.

The Gothic facade still remains, but the whole church is a melancholy monument, not of the glory of the Fieschis, but of their misfortunes and downfall. It aptly serves to remind us of the relentless manner in which party feuds were carried on in the middle ages, too often treachery on the one part, and passionate vengeance on the other. Thus after their futile plot in the XVI Century, came the ruin of the Fieschis and their effacement as a factor in Genoese history.

There is yet another of the smaller early churches to be mentioned, that of S. Stefano, a Romanesque church which is being restored. The square tower is quaint, and has elegant little pilasters in its belfry windows. The usual characteristic arcading running along the wall

under the roof of the apse, and some round-arched Lombardic windows have recently been uncovered. When the restoration is complete S. Stefano will once more be an attractive church.

Last, and most important, is the Cathedral of San Lorenzo, a fascinating building, if peculiar. Originally an early Lombard building of the year 985, it was rebuilt in the Romanesque style in or about 1100. It received Gothic additions in 1307 and a Renaissance dome in 1567. The central entrance is usually described as Gothic, and the two side entrances to the aisles as Romanesque. Only one tower was finished. The facade is of black and white striped marble, the plan which was so common in Genoa and the neighbourhood, because the four most influential families, the Dorias, the Fieschis, the Spinolas and the Grimaldis, were granted the right to use this style of decoration in their buildings.

The many and varied architectural details of the Cathedral of San Lorenzo and its treasures of ecclesiastical antiquity would take many pages to describe, but they are so fully noticed in other guide books, and are so familiar to most travellers, that it is not necessary to enlarge upon them here. Suffice it to say that anyone armed with his Baedeker or Hare, may spend a long visit to San Lorenzo.

Concerning the old Cathedral of S. Siro, rebuilt 1580, we would refer again to Le Mesurier's monograph.

The visitor to Genoa cannot fail to be attracted by the commanding appearance of the Renaissance church of S. Maria di Carignano, 174ft. above the sea. This church is one of the most imposing features of Genoa, both by reason of its construction and position.

It is built, more or less, on a minor scale, according to Michael Angelo's plan for S. Peter's at Rome, and was commenced by Galeazzo Alessi, a friend of Michael Angelo, and, according to Fergusson, one of the most celebrated architects of Italy. Certainly Genoa owed to him much of her architectural splendour.

This church, however, has been subject to some criticism and certainly its facade is rather spoilt by the semi-circular windows there introduced. It appears according to the account given by Le Mesurier that the conception of erecting this church originated with Bendinetti, the head of the Sauli family. Some dispute had arisen between the ladies of his family and the Fieschis, concerning the services in their church of S. Maria Violata, and Bendinetti determined to build a church of his own. For this purpose, late in the XV Century, he lodged

in the Bank of S. George, a sum of money, at interest, which was not to be touched till it had amounted to a figure sufficient for the purpose of building the church, which was not completed till 1603.

Another, but very different building, is the Church of SS. Annunziata erected by the Lomellini family. It is one of Genoa's grandest churches, very generally approved, though exception may be taken to the amount of gilding to which the interior has lately been subjected. Fergusson remarks that notwithstanding the late date of its construction, "the whole is in such good taste, so rich, and so elegant, that it is probably the very best church of its class in Italy."

There are other churches in Genoa, well deserving of attention, but with one exception we must pass them by. This one is little known to foreigners, and is connected with a most curious tradition. The church of Orregina, approached by a steep ascent above the Principe Railway Station, was erected in honour of our Lady of Loreto, and within the fabric, in the nave, is a full sized model, as is supposed, of the house in Nazareth where the Virgin Mary lived. According to tradition, this house was carried by angels to Dalmatia in 1291, and from thence to Loreto in Ancona.

The Anglican Church of which the present chaplain is the Rev. E. F. Burtt, is very pleasantly situated in the Via Goito, and is an elegant building of moderate size. It was built in 1873, during the chaplaincy of the late Rev. A. B. Strettel, under the supervision of Mr. Street the famous English Architect, and author of a well known work on Gothic Architecture in Italy. The cost of this church was seven thousand pounds, the expenses being greatly enhanced by reason of the stone of which it was built having been brought from France.

The design of the building appears to be that of a transition from the Lombardic to the Gothic. There is a nave and chancel, an elegant pointed door in the western facade with a rose window above, and a small Lombard tower at the east end. The side windows of the nave are, perhaps, more pronounced Gothic than the rest of the Church, and resemble some which are depicted in Mr. Street's work on "Gothic Architecture in Italy."

In the window of the Chancel is some stained glass, and there is a very good organ by Streetland of Bath, bearing an inscription to the effect that it was erected with the most gracious assistance of "H.I.H., the Crown Princess of Germany, Princess Royal of Great Britain and Ire-

land." The reredos is an elaborate mosaic of "The Good Shepherd." It was executed by the Murano Company of Venice.

Though the Churches of Genoa are full of interest, yet to the ordinary traveller the most popular architectural features are the magnificent Renaissance palaces. Indeed, Genoa is emphatically the "City of Palaces."

In Mr. Peixotto's "By Italian Seas" is a very suggestive and illumining sketch of the Genoese palaces :

"It was Galeazzo Alessi, fresh from the influence of Michael Angelo, who left the strongest impress upon the appearance of the city and in fifteen years gave it the character that it retains to-day. What Bramante did for Rome, Palladio for Vicenza, Sammichele for Verona, Sansovino for Venice, Alessi did for Genoa. The fourteen palaces of the Via Nuova are mostly by him. Each palace stands alone, separated from its neighbour by a narrow street, and though, in their undisguised pomp and love of ornament, they are open to the criticism that applies to most edifices of their period, they display such wealth of imagination and so stately and majestic a frontage as to atone for all defects. Those on the south side, the Gambaro, Cataldi, Serra, and Rosso, are perched high over the lower part of the city, and command superb views of the gulf. Making the most of their opportunity, the architects have placed the main apartments on the upper floors (regardless of countless stairs), where series of magnificent drawing-rooms open upon broad terraces and orangeries, hanging gardens, as it were, perched between sea and sky.

The palaces of the north side, on the contrary, back against still higher hill slopes. The ground floors are immense open atria, surrounded by superb colonnades and enriched with stuccos, statues, and painted decoration. The blank cliff-side at the back has been made a special feature of these courts and decorated with every artifice of the Renaissance: fountains, niches, grottoes, or grotesque carytides, quaint fooleries that give endless pleasure as one glimpses them through the spacious street portals. In sumptuous galleries on upper floors still hang rich tapestries and masterpieces of all the later Italian schools. There are the suave greys of del Sarto, the rich brown of Ribera, the crimsons of Il Veronese; there are ceilings painted by the once famous local artists, Carlone, Parodi, Cambiaso, Deferrari; and, above all, there are quantities of family portraits by Van Dyck, who seems to have been specially petted by the Genoese nobility. Commissions must have flowed in too fast, however, for too many of these portraits show a hurried hand, a desire to please a not too critical patron, much as the modern French portrait painter executes his commissions in New York to-day. Many of these noble houses are still occupied by the old families; others have passed into the hands of the municipality, and have become cold and official, used as museums wherein to show Paganini's violin and facsimiles of Columbus's letters, while others still are occupied by leading banks, great steamship companies, and big corporations. In these latter it seems strange indeed to catch glimpses of files of clerks and secretaries seated in the rooms where once the Durazzi, the Cataldi, and the Balbi danced with ladies magnificent in brocaded bodices, in Venetian lace, or gowns of green shot with gold, as Van Dyck portrays them in the galleries up above."

Unfortunately, owing to the narrowness of the streets, it is difficult to appreciate these noble

palazzi at their true value, and in this respect they are at a disadvantage, æsthetically, compared with the palaces of Rome or Florence.

We can only find space to notice briefly the most interesting.

PALAZZO ROSSO (Brignole-Sale), 18, Via Garibaldi. This palace with its fine art collections was given to the city of Genoa, in 1874, by the Marchesa Brignole-Sale (Duchess of Galliera). The collection is chiefly noteworthy for its Vandykes in the Sala della Primavera (5th room). The best are portraits of members of the Brignole-Sale family. Especially good are the portraits of the Marchese Antonio Guilio and of his wife, the Marchesa Paolina, "a lovely woman, in a blue gown embroidered with gold, and a black feather in her chestnut hair." In this room, too, is a good example of Paris Bordone. Open daily, except on Sunday and Tuesday, from 11 a.m. to 3 p.m.

The **PALAZZO BIANCO**, almost opposite, is another palace presented by the Duchess of Galliera to the city. It contains a large gallery of paintings and a valuable collection of ancient sculpture and objects of archæological interest. (10 rooms). It is, however, chiefly visited by tourists on account of the unique collection of Columbus relics. The chief treasure consists of

an urn containing some of the ashes of Columbus which were brought from San Domingo in 1877. The autograph letters of the famous explorer have, however, been removed to the Palazzo Civico and those here are copies merely. Here also are exhibited autograph letters of Mazzini, Garibaldi, Andrea Doria and Masséna. There is also a model of Columbus' ship, "Santa Maria." Another relic of the greatest historical interest are some links of the chain boom which guarded Pisa Harbour, taken in 1290.

PALAZZO CIVICO, 9, Via Garibaldi. Also in this famous street of Palaces is the Palazzo Civico or Municipale, formerly Palazzo Doria Tursi. The chief objects of interest here are the autograph letters of Columbus and the relics of Paganini. The famous Columbus Letters (whose authenticity is not disputed) are preserved in a marble column which forms the pedestal of the great discoverer's bust (copies in an adjoining room) and the parchment Charter signed by Ferdinand and Isabella. Here is also preserved a violin which once belonged to Paganini.

In addition to these relics is the most important archæological monument in Genoa, a large bronze tablet dating from B.C. 117, on which is inscribed the award made by the judges in a dispute as to landmarks, between the towns of Langasco and

Voltaggio in the Val Polcevera, who had appealed to the Roman Senate from the local authorities. This was discovered by a peasant in 1506 at Piedimonte, a few miles from Genoa. He had intended selling it as old metal, but fortunately the Senate recognised its historic value in time, and purchased it for the city.

Open daily, 10 a.m. to 4 p.m., 50 c. (Thursday and Sunday, 25 c.).

In the Via Balbi are several historic palaces, but the two best worth visiting are the Palazzo Balbi (No. 4), and the Palazzo Durazzo-Pallavicini (No. 1).

PALAZZO BALBI. The Picture Gallery, though small, contains a very choice collection of paintings by Vandyke, Titian and Rubens. The gem of the collection is Vandyke's equestrian portrait of Philip II (head by Velasquez). Connected with this famous picture is a curious legend. The painting is said to have been originally a portrait of Senator Balbi, but when he was banished from Genoa as a traitor, Velasquez was commissioned to paint out the head and replace it with a portrait of Philip II of Spain.

PALAZZO DURAZZO-PALLAVICINI (formerly Della Scala). The Marchesa Durazzo was the heiress of the late Principe Pallavicini, which

accounts for the Pallavicini Collection being housed here. The best pictures are Vandyke's "White Boy," Rubens' "Philip IV of Spain" and Tintoretto's portrait of the Marchese Agostino Durazzo. Unfortunately, what is usually described as the gem of the collection, "James I of England and his Family," attributed to Vandyke, is of doubtful authenticity.

The staircase, designed by A. Tagliafichi, is particularly light and graceful. Indeed, it is said that its owner, Marchese Mascellino Durazzo, refused to trust himself on it till Tagliafichi caused heavy loads to be carried up and down the staircase.

Open daily, 11 a.m. to 4 p.m. Gratuity 1 fr.

PALAZZO DELL' UNIVERSITA, 5, Via Balbi. This should be visited on account of its beautiful courtyard and magnificent staircase, considered by Baedeker the finest in Genoa.

PALAZZO PRINCIPE DORIA, Piazza del Principe. The great Andrea Doria seems to dominate Renaissance Genoa in as marked a degree as the Duchess of Galliera does modern Genoa. His magnificent palace was completed in 1529 by the architect Montorsoli. It occupies the site of the Palazzo Fregoso, presented by Genoa to Pietro Campofregoso, the conqueror of Cyprus. Most of the statuary is on a large scale, and though

impressive it is not of the highest artistic merit. The gardens are still beautiful, though much curtailed. In the great Admiral's time they extended to the sea where his galleys lay moored. It was in one of these galleys that the historic banquet was given to Charles V, (who rewarded his host with the title of Principe) in which after each course the gold and silver dishes were thrown into the sea. The costly plate was not however really lost, as the wily admiral had secretly placed nets round the galley, so he got full credit for a fantastic display of princely prodigality.

PALAZZO SAN GIORGIO, Piazza Caricamento. This was the headquarters of the famous Company and Bank of St. George, which, from the XV century down to Napoleon's times was virtually the Government of Genoa—the Directors maintaining an army of their own like our East India Company. An inscription on the oldest portion of the palace gives 1260 as the date of the building. It has been described as a memorial of the remorseless rivalry between Genoa and Venice, the very stones having been taken from the Venetian fortress of Pancratone in Constantinople. To the student of Genoese history a visit to the famous bank which has existed for some six hundred years is full of interest. Not only was it the seat of a great commercial house

but it served as law courts, Government offices, Senate house and Museum.

The Upper Hall with its trees of life-size statues of Genoese worthies, might be regarded as a kind of monumental Valhalla.

It is curious to notice the strict commercial basis on which the honours were granted. For instance, those benefactors who had given 50,000 lire were rewarded with a half bust, while the more generous were accorded life-size honours, and the munificent donors of over 100,000 lire "were placed in a sitting posture, close to public gaze and admiration."

PRACTICAL INFORMATION.

Hotels.—The hotels mentioned below are patronised for the most part by English and American travellers.

Grand Hotel de Gênes, Piazza Carlo Felice. Has a good reputation for its cuisine and cellar.

Grand Hotel Isotta, Via Roma. This is an old-established and fashionable house, but is expensive. Improved under new management.

Eden Palace (formerly du Parc), Via Serra. Has the finest situation of any hotel in Genoa. Near the Acquasole Gardens.

Hotel Bristol, 35, Via XX. Settembre. A high-class family hotel and well managed. One of the Bertolini Hotels.

These four hotels may be considered the leading Genoa hotels. Terms for pension would be from 12 or 15 lire upwards.

A large hotel de luxe with a magnificent site in the former Gardens of the Doria Palace, called Miramare, is in course of construction. Another new hotel which will shortly be finished is the Bavaria, in a good situation near the Piazza Corvetti. Up-to-date in its arrangements—telephone in each room.

Hotel Continental, Via Cairoli. Very conveniently situated for the Palaces and Galleries. Pension from 10 lire.

Hotel de Londres, near Central Railway Station. Old-established house, popular with English and American families. Pension from 10 lire.

Hotel Milan (Pension Suisse), centrally situated, near Railway Station. Charges reasonable. Pension from 8 lire.

Grand Hotel des Princes. Opened January, 1908.

Savoy Grand Hotel, opposite the Central Railway Station. An up-to-date establishment. Motor garage.

Hotel-Pension Smith, Piazza Caricamento. This well-known hotel is the only one in Genoa managed as well as owned by an Englishman. Pension from 8 lire.

Hotel de la Ville, Via Carlo Alberto. Fine views of the harbour.

All these hotels are fitted with electric light, most have lifts, and some have a motor garage.

Cook's Hotel coupons are accepted at Hotels Continental, Londres, Milan, de la Ville.

Churches.—Church of the Holy Ghost, Via Goito. Chaplain, Rev. E. H. Burt, M.A.

Presbyterian Church, 4, Via Peschiera. Minister, Rev. D. Miller, D.D.

Consuls.—H.B.M. Consul-General, W. Keene, Esq.; Vice-Consul, A. G. Macbean, Esq., 10, Via Palestro. 10 to 4. U.S. Consul, J. A. Smith, Esq., 35, Via XX Settembre. 10 to 3.

Dentist.—35, Via SS. Giacomo e Filippo.

English Bankers.—Thos. Cook and Son, 17, Via Cairoli; Granet, Brown and Co., 7, Via Garibaldi.

Conveyances.—CABS (one horse) 1 lira the course, 2 lire by the hour.

ELECTRIC TRAMS.—This service is very complete, and nearly every part of Genoa can be reached by this means at fares from 10 c. to 25 c. **FUNICULAR RAILWAY** from Piazza della Zecca to Castelletto (Restaurant Righi) and from Piazza Principe to Granarolo (Restaurant Concordia).

BOATS.—From steamer, 1 lira per passenger including luggage.

Medical.—**NURSING INSTITUTIONS.** 10A Spianata Castelletto, and Via Mylius, Carignano. Both under German management, but some of the nurses speak English. Both Institutions admit patients. English Nurses may be obtained from Florence or San Remo. English-speaking Nurses are also sent out from Schwester Selma's Institute at Nervi.

PASTEUR INSTITUTIONS for the treatment of persons who have been bitten by rabid animals exist at Milan, Turin, Florence, Rome, and other places. The treatment lasts from three to four weeks. Hypodermic injections of the antitoxine being made each day. Considerable number of patients are treated annually at these Institutes. At Milan the unsuccessful cases are only $\frac{1}{2}$ per

cent. The address at Milan is: Istituto Antirabico, presso l' Ospedale Maggiore di Milano. The more humble patients are admitted into a Pension connected with the Institute. Others stay at their hotel and attend the Institute every morning. The charges are quite moderate.

PROTESTANT HOSPITAL. Foreign visitors can be admitted here.

ISTITUTO CATTERIOLOGICO DIRETTO dal Prof. Maragliano. For microscopic analysis of the products of disease, and supply of antitoxines.

Postal.—Principal Post Office, Via Roma. Post Restante open from 8 a.m. to 9 p.m.

Shops.—Below are a few representative shops.

BOOKSELLERS.—A. Donath, 33, Via Luccoli; Mancini, 53, Via Cairoli; Libreria Moderna, 43, Galleria Mazzini.

CHEMISTS.—Farmacia Internazionale, (Cav. Moscatelle) 33, Via Carlo Felice; Anglo-German Pharmacy, 38, Via Cairoli.

HAIRDRESSER.—O. Siglia, Via Garibaldi.

MOTORS.—Storero, 5, Via Francesco Ferruccio.

OUTFITTER.—L. Luzzati, Via Roma.

PHOTOGRAPHER.—Sivelli, 7, Via Cairoli. Photographic Materials (Kodak wares, etc.), G. Lunardi, 37, Via XX Settembre.

SILVER FILIGREE WORK.—(Genoese speciality). C. Salvo, 18, Via Orefici. The best shops are in the Via Orefici.

STATUARY (Alabaster).—Galleria Mazzini.

ENGLISH TAILOR.—F. Winzler, 6, Via Carlo Felice.

BRITISH STORES.—8, Via Garibaldi.

TOBACCONIST.—10, Via Carlo Felice. Foreign tobaccos (Player's, Wills', etc.) obtainable here.

TOURIST AGENTS.—Thos. Cook and Son, 17, Via Cairoli.

CHAPTER IV.

GENOESE RESORTS:

PEGLI, SESTRI PONENTE, AND NERVI.

THE winter resorts, actual or potential, of this Eastern Riviera may be conveniently divided into :—

(1). The Genoese resorts—Pegli, Sestri Ponente and Nervi.

(2). The Spezian resorts—Rapallo, Santa Margherita, Portofino, Sestri Levante, Levanto and Spezia.

(3). The summer bathing places near Leghorn—Viareggio, Leghorn and Ardenza, whose great merit is their cheapness in the winter—the off season.

The places in the first category can be dismissed in a few words. They are rather suburban in character, expensive, very much modernised, and less frequented by the English than those further East, German visitors largely predominating.

Pegli is only six miles from Genoa, and there

is constant communication by electric tram with the city of palaces. Indeed, it is to Genoa what Ramleh is to Alexandria, a popular holiday place for its citizens. All travellers know the great sight of the place, the extraordinary landscape gardening of the freak order of the Villa Pallavicini, regarded by the ordinary globe-trotter as a triumph of art over nature, while those of æsthetic proclivities are apt to scoff at the Pallavicini wonder as a kind of sublimated tea-garden.

The gardens have been caustically described by a writer in *The Queen*.

“Pegli is very proud of the grounds of its Villa Pallavicini, which are annually visited by thousands of foreigners, and are at the same time a ‘park’ for Genoese holiday makers. The latter are, however, conducted round them, and have to keep to their best manners, for though open daily and gratis to all, they are absolutely private property, and picnic parties and romping over the lawns are not allowed.

“The construction of these too perfectly laid-out gardens in 1847 cost 7,000,000 fr., including the Marchese’s villa. The family owns most of the hill-sides round Pegli, and the old Marchese had them planted with trees, so that they are at present thickly wooded—a most praiseworthy

undertaking. The grounds (they take two hours to go over) consist of a continuation of winding paths and straight avenues carefully cemented or of smoothly raked gravel, which now and again opens on to ponds, waterfalls, lawns, or summer-houses. The growth of principally subtropical trees and shrubs is most superb. A spray of water is directed at you while you may enjoy a swing, which also happens to the spectators sitting round on marble mushrooms laughing at you. The douche so surprised an Englishman one year that he fell backwards in the pool behind the swing, which the guardian considers a most amusing incident. At every step a hose is turned on to you when you least expect it; you go into a summer-house, and you run out dripping. These are, I take it, the delights of these gardens to Genoese holiday-makers.

“Among other interesting objects, one is shown the imaginary tomb of an imaginary general, who fell in the storming of an imaginary castle, the artificial ruins of which lie here and there. You are asked to suppose a battle took place on that very spot. You visit an imitation peasant’s hut, also a highly realistic habitation supposed to date from the middle ages. Hard by is a little Carrara marble pavilion built in Florentine style. The garden seats consist

principally of porcelain cushions and other undecorative and uncomfortable inventions.

“A grotto has been admirably constructed with the stones from real grottoes and genuine stalactites, really well pieced together, and there are no incongruities to startle you. Several boatmen are kept daily (and are handsomely salaried) for the sole purpose of steering visitors about in swan and mermaid ornamented boats. You fancy yourself in Capri, until you are led out into the sunshine in view of a dwarfed Cleopatra's needle, the Turkish mosque, the Chinese pagoda, a marble triumphal arch with the Pallavicini arms, and the crimson-tasselled swing.”

There is a small English church in Pegli, where services are held every Sunday at 10.30 a.m. and 3 p.m. The Chaplain, appointed by the S.P.G., is the Rev. W. Egerton Tapp, M.A., Grand Hotel.

The climate is mild and sedative, but not so warm as Mentone, and in common with all these Eastern Riviera resorts there is more humidity. It is greatly recommended for invalids who require a certain amount of bracing, and especially so for asthmatic patients, for bronchial delicacy, and for sleeplessness. Being rather too bracing for consumptive patients, there is neither the de-

pressing sight nor unhealthy vicinity of consumption in its last stages to be seen in some of the Riviera winter resorts. The soil is gravel.

Pegli has been greatly improved of late by the construction of a new road up the hill at the back, where many pleasant villas have been built. It is over two miles long, and is named the Viale Umberto I. ; it gives an easy means of access to delightful pine woods and many pleasant walks in the country.

Sestri Ponente (not to be confused with Sestri Levante, which is very different in character) has now become a manufacturing suburb of Genoa, and the whole of the sea front is taken up by shipyards and ironworks, so that it has entirely lost its former pleasant features, and the hotels have consequently been closed. There are, however, two fairly good restaurants, one of which is in a large artificial grotto, and forms a delightful resort in warm weather. There is also a good café in what was originally the Grand Hotel.

Leaving Genoa by the Brignole station, the railway passes over the Torrente Bisagno, or the bed of that river, for it is often nearly dry ; so much so, that it is said the Austrian Army once encamped there, and ran a dangerous risk of being engulfed by a sudden flood of the river, the

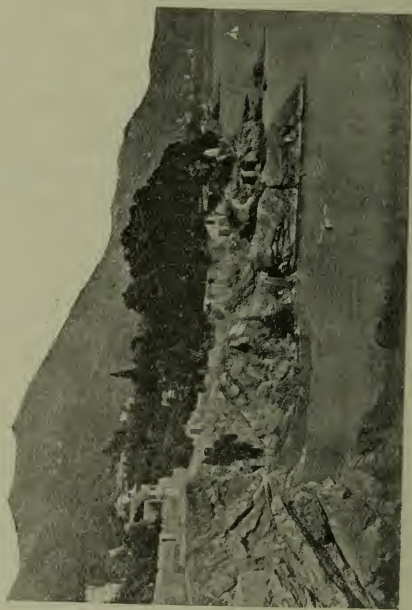
volume of which increases very rapidly when heavy rains fall upon the mountains.

We do not begin to shake off Genoa's all-embracing tentacles, in the form of half-finished streets of this progressive and expansive city, till we reach Sturla, a pleasant suburb four miles distant. In the grounds of the Villa Donghi are ruins of the Villa Marcello, where Doge Boccanegra was poisoned in 1363. It is a beautiful remnant of Lombardic architecture.

A little further on is Quarto, famous for its associations with Garibaldi; and, further still, Quinto, which has a hotel with garden, sometimes frequented by English people. The place is thickly planted with lemons and palm-trees.

About six miles beyond Genoa is Nervi. It has good hotels and attractive gardens, also a long promenade by the sea, and a temperature perhaps slightly higher than other places on this coast. Nervi has long been in considerable favour with German doctors; and has been much recommended for chronic pulmonary complaints. Certainly the long, warm, dust-free sea front at Nervi affords an excellent opportunity even for sufferers from phthisis to bask in the air and sunshine.

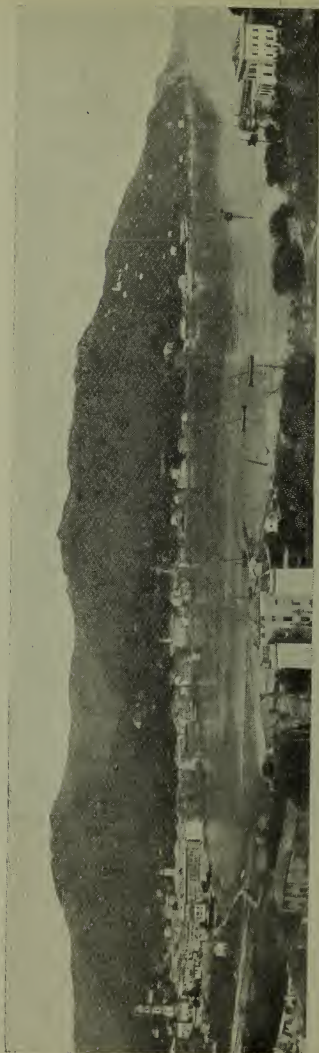
At some height above the town eastwards, a picturesque road leads to the church of St. Ilario,



NERVI.

half-way up Monte Singo, where is held an annual fête of some importance, and from which are admirable views of the Ligurian Alps. At Nervi there is an English chaplaincy, the services being held in the Eden Hotel. There is also a German chaplaincy, a permanent German church having been recently erected. The sea front of Nervi is very picturesque, with an admirable view of the bold cliffs of the Promontory of Portofino.

A great feature of Nervi are the gardens between the town and the sea, whilst the road to the station is much beautified by palms and orange trees.



RAPALLO.

CHAPTER V.

PORTOFINO, SANTA MARGHERITA, AND RAPALLO.

WE are now approaching the *clou* of the scenery of this beautiful coast. The landscape is full of charm, though perhaps less bold and romantic than that of the well-known French Riviera. The hills are richer in vegetation and colour, but they lack the startling contrast of Alpine and sub-tropical landscape and the picturesque outline of the precipitous mountain wall, which shuts off the hinterland of Nice and Monte Carlo, and helps to make that section of the famous Corniche Road the finest drive in Europe. The luxuriance of the vegetation must strike the least observant of tourists.

In particular the country round Rapallo is one series of gardens, orchards, olive and chestnut groves, while occasional spiky aloes and feathery palms give a tropical touch to the view.

But to appreciate the scenery it is necessary to forswear the railway, and to drive, ride or

walk. Only the briefest tantalising glimpses of the beautiful landscape are obtainable between the innumerable tunnels. There are some fifty between Genoa and Spezia, while between Sestri Levante and that port it is scarcely an exaggeration to say that the train is more frequently under than above ground. Out of one tunnel, a rapid glance through a ravine skirted with olive groves apparently terminated by a picturesque old village, another tunnel, then a cinematograph view of the sea sparkling below in the sunlight : a shriek from the engine and another plunge into darkness. This in short is the epitome of the railway journey along this coast : indeed, at one wayside station the passengers will see the engine at the opening of one tunnel with the guard's van scarcely clear of the last tunnel.

“We get a general impression of steep hills broken by gorges or mountain streams, craggy promontories and sheltered coves, villages, sometimes perched on an outlying peak, clear cut against the blue sky, or hidden in a ravine distinguishable only by a campanile : ruined towers mount guard on some of the precipices ; then a streak of meadow or olive-decked slopes thickly clothed with myrtle, arbutus, tamarisk, and pine scrub.”

Eighteen miles from Genoa is the small Tig-

lian Gulf or Bay of Rapallo. Facing south, it is bounded on the west by the promontory of Portofino, and is protected from the cold winds by a striking contour of mountains and small mountain peaks. The beauty of the surrounding scenery justly led Augustus Hare to speak of it as one of the most lovely spots on either Riviera. At the extreme west of this Bay is the miniature harbour of Portofino.

When Hare wrote his *Rivieras* the extraordinary beauty of the Portofino peninsula was little known, so that few travellers were aware even of the existence of a small peninsula on the coast of the Levantine Riviera, which competent judges pronounced to be the most picturesque spot along the whole stretch of some two hundred miles of coast.

This peninsula offers, in short, an epitome of the most beautiful scenery in Europe. Indeed, some restraint must be exercised to check a tendency to word-painting when attempting to describe this beautiful spot. Every one of its numerous sheltered and wooded bays is a "petite Afrique"; while the scenery of the bold headlands suggests that of the west coast of Scotland. The beautiful bay is not, indeed, on so large a scale as that of Spezia, nor so varied in outline; but there is not the proximity of a great naval

arsenal and manufacturing centre to mar its idyllic beauty.

Unique in its appearance, and almost hidden away in a recess of the promontory, which extends beyond it into the open sea, lies the little harbour of Portofino. On two sides cluster the houses of the tiny town, having the church of St. Martino in the rear, and further in the background the wooded slopes of the promontory. Beyond the Quay are shelving rocks gradually ascending to a height above, where is the ancient church S. Giorgio, with relics of that saint, and a picturesquely situated castle. This famous pilgrimage church offers a curious example of a deposed saint. The church was originally dedicated to San Giorgio, the lesser saint, a companion of S. Fruttuoso. But when the church acquired during the First Crusade, some relics of the famous S. George of Cappadocia, the inhabitants did not hesitate to transfer their devotions to the more celebrated saint ! We, as Englishmen, will perhaps excuse this invidious example of popular canonization, as St. George is of course our patron saint. And it may be noted in passing that the device of St. George as the patron saint of England is said to have been in consequence of "his selection by Richard Cœur de Lion as his ensign in compliment to the port

of Genoa, who had fitted out the eighty galleys on which he and Philip II embarked for the Crusades."

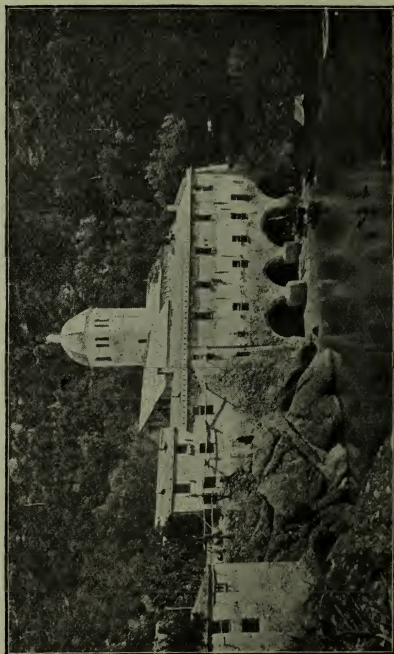
At the end of the promontory is a shrine with an image of "Our Lady" looking down on the waves below—waves which in rough weather run many yards high—looking down there and eliciting from the fisher people, who in stress of weather may be driven near the rocks, a supplication for aid in their time of difficulty and danger.

Below these grounds, on the further side, the cliffs are more abrupt, constituting a bold impressive headland, easily descried from many miles away. Near the summit is a semaphore station from which can be signalled messages to the seaport of Genoa or the naval harbour of Spezia.

A high class hotel has been opened at Portofino—the Splendid—at a considerable height above the harbour, and has quickly become a favourite establishment.

Down below the signal station, sheltered in a little cove, is the hamlet of San Fruttuoso, with its old watch tower, and the church, as well as what remains of a very ancient monastery indeed, one which in the early centuries possessed extensive property in this part of Italy.

Here may still be seen the tombs of the



S. FRUTTUOSO.

celebrated Doria family, who played such an important part in the history of Genoa in the Middle Ages, the ships of the great Admiral Andrea Doria having been familiar objects in the offing of Portofino during the end of the XV Century.

The Portofino peninsula, though of inconsiderable extent offers great variety of seascape and landscape, its physical features presenting a kind of epitome of the typical scenery of Italy. It would well repay a week's exploration amongst its hills and valleys, precipices and ravines, while in addition to its scenic attractions, there is much to interest those fond of historical topography. In this picturesque, self-contained region, which seems quite shut off from the rest of the Riviera, are scattered many historical relics in the shape of monasteries, churches, shrines and castles.

The Monastery of Cervara, now belonging to a confraternity of white-robed French monks, was once a prison of Francis I of France, who was confined here after the disastrous battle of Pavia. On the wall is inscribed the famous saying : *Tutto perduto fu salvo l'Onore* (All is lost save honour). This affords a striking example of the tendency of tradition to improve upon the original of historic sayings. What the captive Sovereign actually wrote was *ne m'est demeuré*

que l'honneur et la vie qui est sauve !” and this has certainly not the epigrammatic vigour of the legendary aphorism.

Striking features in the neighbourhood of Portofino are several mediæval castles restored to form summer residences for their English owners. The most noticeable of these Gothic restorations is the Castello di Paraggi boldly situated at the extremity of a small promontory, while the Castle of Mr. Montagu Yeats Brown is equally interesting. But the most generally known house at Portofino is the Villa Carnarvon in which the late Emperor Frederick, when Crown Prince, spent a part of the summer of 1886. Her Majesty, the late Queen Victoria, at one time contemplated spending one of her spring holidays here, somewhat to the dismay of her entourage, who, naturally, preferred the gayer and more conventional Nice.

The Villa Carnarvon itself is not on view, but the highly picturesque grounds with their superb land and sea views are open to the public one day a week.

The large building near the church of S. Giorgio, and called the Castello S. Giorgio, was recently built by Mr. Stephen Leach.

Below the base of the promontory of Portofino is the picturesque town and harbour of



Photograph by

W. T. and C. E. Beeby.

CAMOGLI.

Camogli; the name being, it is said, derived from "Casa-Moglie," (the home of the wives) because in early times, when many men of the neighbourhood emigrated to South America for a period of years, leaving their wives behind, many of them (as birds of a feather flock together,) drifted to this little town, hence the name Casa-Moglie or Camogli.

Portofino is approached along the sea front from Santa Margherita, being about twenty minutes' drive from the railway station, along a road of very great interest and beauty, but it can also be reached on foot from Ruta, on the road to Genoa. From Ruta there are splendid views of the gulf of Genoa on the one side and the coast towards Spezia on the other. At Ruta there are several hotels, and some distance along the peninsula is the new Portofino Kulm, to which a motor carriage from Rapallo runs daily.

The name of a place does not always seem in accord with its character. But the Santa Margherita we refer to not only has an attractive name but is a picturesque little town in the midst of beautiful surroundings. Imagine this small seaside town extending for a short way along the shore of the Mediterranean, at the head of a bay of some size—the Bay of Rapallo—so much



Photograph by

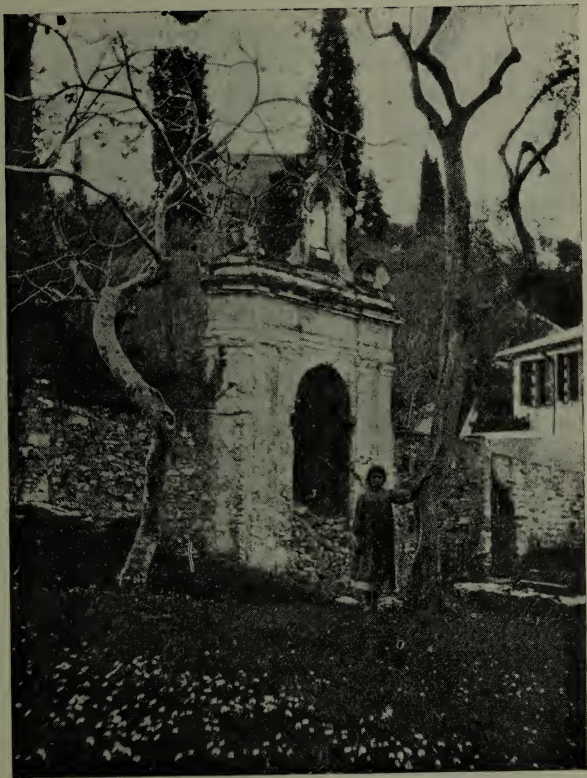
SANTA MARGHERITA HARBOUR:

Noach, Genoa.

so that on more than one occasion a considerable section of the British Fleet came to anchor there. Behind are the Apennines, in front a shelving beach leading speedily to deep waters, deep enough for vessels of very great size to enter the harbour for repairs, yet sheltered enough to give good anchorage to quite a fleet of fishing boats, which generally go out each morning early, returning in the afternoon, thus affording excellent subjects for the brush or pencil of the many artists who now visit this locality. The latter find ample scope for their talent in the many objects of interest with which the place abounds; the groups of men, women, and children constantly moving about the beach; the girls washing clothes at their trough; the white-robed monks, the black-mantled priests, or the brown-coated mendicant friars.

There is an ancient fort on the sea front and several interesting churches. The Parrochia is said to have been built on the site of an ancient temple. In it is a cinerary urn which was discovered several hundred years ago. The oldest church is that of S. Siro, near to which is the old cemetery, now much overgrown with vegetation. It has been aptly described as "a mingling of old tombs and modern roses."

Santa Margherita has developed much of late,



Photograph by

W. T. and C. E. Beeby.

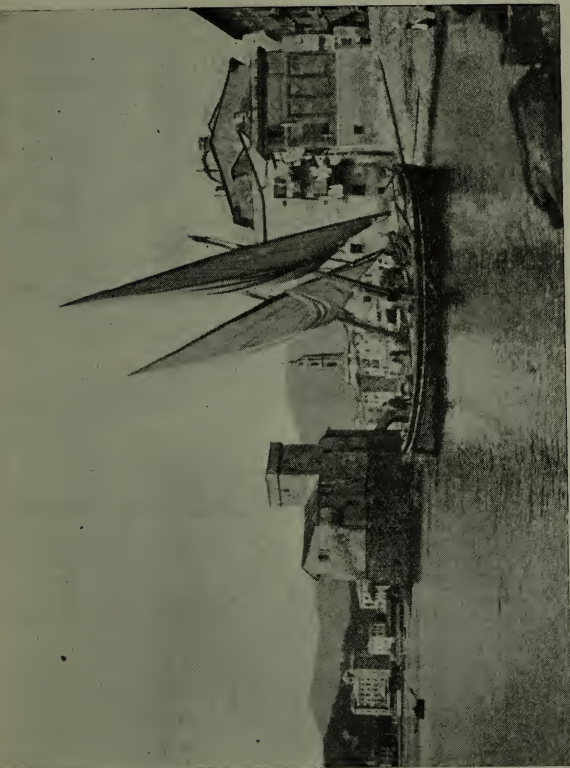
ON THE WAY TO SANTA MARGHERITA.

there is a good water supply, and the hotel accommodation has been largely increased, in fact it is fast becoming a popular winter resort.

Beyond Santa Margherita the road wends its way by the sea, at the foot of the well-wooded hills to Paraggi, where is a small bay and tiny hamlet. Before reaching the bay we notice the precipitous masses of conglomerate rocks, and a little further the Castle of Paraggi, noted as the place where the principal events in a recent popular novel were enacted. Further on the road leads to Portofino.

Next in order comes Rapallo, probably the best known of all the resorts on the Levantine Riviera, for its scenery has been eulogised by many writers. No one visiting Rapallo can fail to be impressed by the extremely beautiful surroundings. Situated at the head of a bay of considerable size, the promontory of Portofino looming in the distance, and a picturesque contour of mountains, with their various peaks breaking the sky line, in its immediate vicinity, as well as a luxurious growth of olive and other trees, the general effect is one to please not only the artist, but even the least observant of nature's beauties.

In olden times, Rapallo was a Republic of considerable importance. Like several other



Photograph by

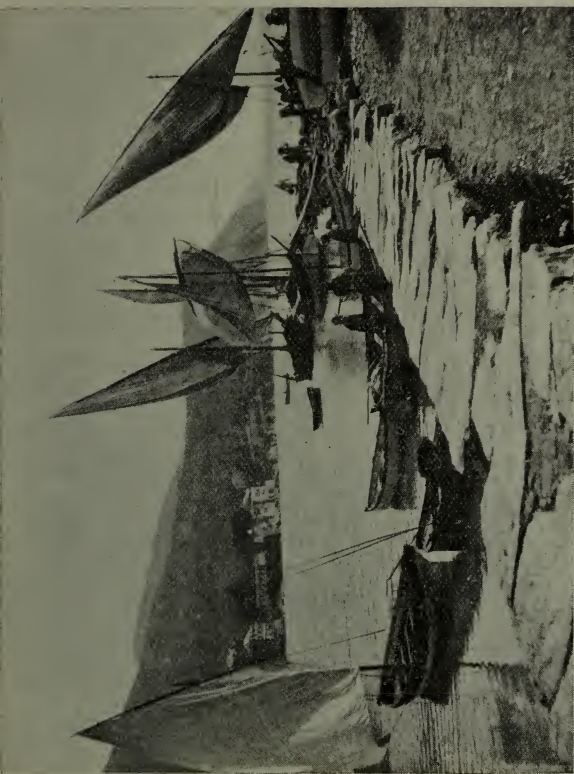
RAPALLO CASTLE.

W. T., and C. E. Beeby.

places on the Eastern Riviera, the town was surrounded by walls with several defensive towers, and its influence extended over a considerable area. Rapallo played an important part in the history of this portion of Liguria, and it enjoyed an independent government till about 1230, when it became subject to Genoa: but for a long time after this the influence of Rapallo was considerable in the conflicting struggles between factions and families: also when the dominant republic of Genoa became involved in conflict from without, Rapallo was able to render material assistance.

It seems almost impossible to think of a little, now unimportant town, having ever possessed armed galleys and furnished bands of fighting men sufficient to assist Genoa in her various wars, to say nothing of her own defence against the Saracen marauders, but it must be remembered that once the sea came much higher up the S. Anna Valley, affording opportunity for vessels to lie at anchor. Further, in the feudal times the leading families were able to reckon on the support of all their retainers, and to gather them together by means of beacon fires.

If one could see Rapallo as she once existed, her fighting galleys at anchor, with several



Photograph by

RAPALLO HARBOUR

W. T. and C. E. Beeby.

castles like the one remaining, at the head of the bay, and various other towers in different approximate situations, besides the fortified walls surrounding the town, it would be easier to realize that whatever were the usual occupations of the inhabitants, they were ready at any moment to join in military excursions.

The existing torre in the salita leading to Quirico, and overlooking the S. Anna valley is supposed at that time to have been an important building. It is still an interesting relic of feudal times, and together with the not far off ruins of the Convent of Val di Cristo, with their elegant Lombard tower, further assists us to picture Rapallo and her surroundings as they once existed. A battle, which was perhaps the most disastrous for Rapallo that ever occurred, took place in this valley in Sept. 1494, between Neapolitan troops, headed by Ibleto Fieschi, and assisted by Genoese outlaws on the one side and Genoese troops aided by French and Swiss soldiers on the other. Fieschi was eventually defeated, but though the Rapallense seem to have sided with the Genoese, for some reason the French and Swiss troops are said to have sacked the town. Such in ancient times was Rapallo, the prominent modern health resort of the Levantine Riviera.



Photograph by

W. T. and C. E. Beeby.

TORRE, VAL DI CRISTO.

This place has certainly increased in a few years with a rapidity almost if not quite unequalled in either Riviera. Unequalled, that is to say, in the speedy growth of its hotels and pensions, for the number of its villas which are at the disposal of visitors is still disproportionate to the hotels.

It must not be supposed, however, that this yearly increasing number of hotels is filled by English people. Large numbers of persons of other nationalities come to Rapallo, but there is a growing tendency for the English to affect certain hotels, a tendency which will no doubt increase, especially now that there is a greater opportunity for choice; and more have been opened in an elevated position overlooking the sea, as well in the immediate neighbourhood of the town, as on the roads to Sta. Margherita and Zoagli.

In recent years progress has been made in various ways at Rapallo. The public gardens are a very great improvement, and the sea front generally is receiving attention. The sanitation, the roads, and the postal arrangements, not to forget the size and character of its shops, have also advanced, electric light has been introduced and, more important still, Rapallo is now in possession of a new source of aqua potabile.

There is an English church and an English library, an English doctor, and an establishment where can be had hot and cold sea water baths, electric treatment and massage.

There are afternoon and evening concerts at the Kursaal, where also are frequent public and private dances ; and a tennis court at the Hotel Verdi is much in request.

Excellent boating and bathing may be had in the bay.

An English Chaplaincy has existed in Rapallo for many years, the chaplain usually residing at the Grand Hotel Royal, at which hotel the Anglican services were held prior to the building of a permanent church, which was accomplished with the aid of the Society for the Propagation of the Gospel, in consequence of the fact that no public room could be obtained of sufficient size to accommodate the congregation, the size of which was usually augmented by some people coming from Portofino and Sta. Margherita.

It was decided to call the church after St. George—the patron Saint of this part of Italy as well as of England—and it was dedicated to the memory of her Majesty the late Queen Victoria. The church is built in the Romanesque style, from designs of Cav. E. Machiavello of Genoa. It has not been completely finished, nor has the



Photograph by

W. T. and C. E. Beeby.

ENGLISH CHURCH, RAPALLO.

Lombardic porch as yet been erected, but services have been held in the church for several years. The interior is capable of being made architecturally and aesthetically both imposing and beautiful, and worthy of the English Church service, as well as of its dedication as a Memorial Church.

Already, owing to the munificence of certain donors, it contains a handsome marble altar and altar rail, and a marble pulpit, each designed in harmony with the Romanesque style of the building. There is also a memorial stained glass window of the Ascension, and another which represents St. George, the design being based on the beautiful picture of St. George, by Montagna. Both these windows are by Messrs. Powell. The latter one is in memory of the late Rev. A. B. Strettell, for many years English chaplain at Genoa and for six years at Rapallo, where he was resident up to the time of his decease, and a never failing advocate of its attractions and salubrity.

The tonic effect of the sea and mountain air seems to have an excellent effect upon those who come to Rapallo in a debilitated condition, and notwithstanding that the place has been in a transition state between a primitive sea coast town and a fully developed health resort the

average health of visitors seems to have been very good, the medical requirements of the English Colony being amply supplied.

The neighbourhood is pre-eminent for the number and variety of walks which are described with care in "Rapallo Past and Present," written by a resident.

Each of the mountain peaks may easily be ascended. They average about two thousand feet or over, the Manica di Lume being the most lofty. Monte Caravaggio, Monte Lasagno, Monte Rosa and Monte Castello, each and all afford many beautiful and extensive views. After the Manica di Lume, the Castle peak is perhaps the most isolated, few people trouble to mount quite to its summit: so any one with a fancy for surveying the impressive effects of land, sea and cloud in perfect solitude,—solitude only broken by the humming of insects and the whir of the swallow's wing, as, unaccustomed to human intrusion of its lonely haunts, it almost brushes your face in its speedy flight,—may easily do so on Monte Castello, after about an hour-and-a-half's climb.

Monte Rosa takes about two hours to mount, but at the pilgrim church we may arrive in a somewhat shorter time. This is quite one of the favourite excursions at Rapallo. The ascent is

easy, the views at various points charming, and the church of Montallegro very interesting. It received a new façade in 1896, executed from the design of Signor Rovelli, architect, and has had other recent additions. It is in the late Lombardic style.

The church was built at the spot supposed to have been indicated by the Madonna when she appeared to a contadino on the mountains, and in the church is deposited the picture of her burial which had been lost to Rapallo for some considerable time.

From Montallegro the walk may be extended along the ridges to the Crochetta pass, and further to Monte Lasagno and the Manica di Lume, or one may descend to Rapallo by the Monte Valley, or on the other side to Cicagna in the Fontanabuono Valley. A yet further variation will take one under the Ilex trees to the right of the church, and a descent may be made by St. Ambrogio, to the Chiavari road. Instead of descending thus, any one keeping along the ridge behind the peak of Monte Castello will find that the track leads down to Chiavari. On turning behind Monte Castello the view on the far side of the ridge is very effective.

Another favourite excursion is a drive to Ruta—from whence there are extensive views—

and thence either to walk along the peninsula to Portofino or along the ridge to the little church on the summit of Monte Carravagio. The descent is usually made by way of Sta. Maria del Campo.

From Rapallo to this church of Sta. Maria alone is an easy and level walk, near it is the ruined early Lombard Church of S. Thomasso of the X Century. The road to S. Massimo is also a favourite one, passing on the way the ruined convent of Valle di Cristo, which was finished early in the XIII Century by some leading Genoese ladies, and was inhabited for 300 years. All is now ruinous except the tower, a charming specimen of the transition from the Romanesque to the Gothic. Some of these buildings on the border land between the Romanesque and the Gothic have all the charm of the older style, with the addition of an appearance of lightness conveyed by the pointed arch. There are many instances of this transition on the Levantine Riviera.

Another notable excursion from Rapallo is along what has been called the Eastern Cornice Road, leaving Rapallo by a route so well sheltered and so sunny that it has been termed the Madeira walk: and passing the point from which is obtained a lovely view just before

descending into the picturesque village of Zoagli: then proceeding to the high land overlooking Chiavari and descending again to that town.

The most impressive view is obtained on the return drive, for then is seen to advantage from the elevated road the bay of Rapallo with its surrounding mountains; a view which is sometimes enhanced by the presence at anchor of battleships, either Italian, English or American. A considerable number of the English fleet have more than once visited the bay of Rapallo.

On the road to Chiavari is the ancient but small church of S. Maria della Grazia, with somewhat dilapidated frescoes by Grasino Piazzio in 1539. They are all curious works of art, emanating from a period when it was customary to depict personages who might have lived in remote ages and distant lands in the costumes of the place and time in which the painter lived.

A little further on the right is another church with some of the characteristics still remaining of the ancient Basilican churches of the early Christian era.

Westwards from Rapallo on the way to Sta. Margherita lies San Michale in whose church is a picture by Van Dyck. It is said that the owners some time ago received the offer of a

large sum of money for this picture, together with a copy, but the tempting offer was refused.

Near the church is a Saracen tower, and close to the road two quaint old gateways. Proceeding further we pass on the right another ancient tower which still retains one or two of the marble pilastres of the upper windows: and further still is the Villa Pagana, belonging to the ancient Genoese family of Spinola, in the grounds of which villa is a fairly well preserved fortress of the XIII Century.

In Rapallo itself the most striking remains of antiquity are the old town gateway, the Saracen tower, and the so called bridge of Hannibal.

Rapallo possesses some interesting churches, though scarcely so from an architectural point of view.

The little church of S. Stefano in the Via Magenta commands our respect from the fact that it was originally the Mother church of the town. Situated on rising ground, with a lofty tower, it must have been a conspicuous object in Rapallo's early days, those days in which was built the house opposite with the jambs and lintel of its door composed of Lavagna slate, and decorated with the usual figures and emblems of the Annunciation.

S. Stefano is said to have been built before

the date of that carving, *viz.*, as early as 1000 A.D., and the greater part of the square tower perhaps dates from that period, but the upper part is modern, and the interior of the church conveys no idea of its original appearance.

The parish church, dedicated to S. Giovanni and S. Prolase, is, like that of Sta. Margherita, said to have been built on the site of a Roman temple, in the XII Century, and must therefore have been in the Lombard style, of which, however, nothing remains.

The church of the "Frati," that is S. Francesco, and that of the "Monache," Sta. Chiara, are interesting, especially the campanile of the latter, which dates from the XVII Century, but is of particularly elegant design. Both of these churches have still their conventual buildings and cloisters.

No description of Rapallo, however, would be complete without reference to its celebrated manufacture of pillow lace. There are, of course, various qualities of this lace, but the best is highly thought of. A photograph taken by the writer shows women lace making and also spinning thread. The older women were called out of their homes on purpose to appear in the picture, and offered no objection, though sometimes there is a difficulty in persuading people to

be photographed. A little tact, however, and a small gift usually smooth the way.

This difficulty is by no means confined to the Levantine Riviera. In Majorca the writer sometimes found it impossible to obtain photographs of the very picturesque people. A lady once wished to obtain the portrait of a particularly handsome Arab in Algiers, and offered him a franc. At first he objected, but then said if the lady would allow him a little time he would ask the will of Allah. After a short time the man returned and said that he might consent, but that Allah insisted that he must on no account receive less than two francs.

For a very complete account of Rapallo in the Middle Ages, its consuls and important families, also its buildings, festas, people, and industries we would refer readers to a work called "Rapallo Past and Present"* compiled by a resident, and evincing a most thorough knowledge of the place.

* "Rapallo Past and Present." George Philip and Son, Fleet Street, E.C.

PRACTICAL INFORMATION (Rapallo).

Hotels (Rapallo).

Grand Hotel Augusta Victoria.

Grand Hotel Beau Rivage.

Pension Braun-Bellevue. Pleasantly situated. Five minutes' drive from the town.

Hotel Bristol. Opened 1904.

Hotel-Pension Eden.

Hotel des Etrangers.

Grand Hotel and Europe. An old-established hotel. Has been patronised by Queen Margherita of Italy. Lift and electric light. Open all the year.

Imperial Palace Hotel. Very fine situation near Sta. Margherita. Large gardens. A high-class but expensive establishment.

Hotel-Pension International.

New Kursaal Hotel. A large, first-class hotel with up-to-date appointments. Opened January, 1908. Magnificent situation in Kursaal grounds. Can accommodate 210 guests. Pension from 12 lire.

Hotel d'Italie. Very reasonable terms. Pension from 6 lire.

Hotel Restaurant Marsala. Beautiful situation on the shore, with a restaurant running out into the sea. Terms very moderate.

Hotel Moderne. Under same proprietorship as the well-known Croce di Malta at Spezia. Up-to-date—lift, electric light, motor garage, etc. Pension from 8 lire.

Hotel du Parc (Villa Helvetia).

Hotel Riviera Splendide.

Grand Hotel Royal. Good situation, facing south. Large garden. Motor garage. Accommodation, 150. The English Chaplain generally stays here.

Grand Hotel Savoy. Convenient and pleasant situation. Electric light. Lift. Moderate terms.

Grand Hotel Verdi. Enlarged in 1907. Popular with English visitors.

Cook's hotel coupons are accepted at hotels Beau Rivage, Moderne, Royal, and Verdi.

Hotels (Santa Margherita).

Grand Hotel. Healthy situation, with fine view.

Grand Hotel Continental. Large garden extending to the sea.

Guglielmina Grand Hotel. Fine views. Can accommodate 100 visitors. Cook's coupons accepted.

Hotel Metropole. Good reputation. Has been enlarged.

Grand Hotel Miramare. A comparatively new hotel.

Hotel Regina Elena. Formerly Pension Elena. Frequented by English visitors. Cook's coupons accepted.

Strand Hotel. Under same proprietorship as Grand Hotel.

Hotels (Portofino).

The Portofino Kulm hotels, the Hermitage and Grand (Villa des Fleurs) are large, imposing establishments, with up-to-date equipment. They enjoy some of the finest views on the Riviera. Motor service from Rapallo. Pension terms from 15 lire.

The old-established Hotel Splendide is a high-class establishment, and is now under new management. Extensive grounds, commanding fine views. Many English visitors. Cook's hotel coupons accepted.

There are two homely, but comfortable, hotel-pensions, the Piccolo Hotel and the Albergo Delfino, where pension terms can be obtained from 6 lire.

English Church.—St. George's. Open from November to May. Services at 8.30 a.m., 10.30 a.m., and 3 p.m. Chaplain (1908-9), Rev. W. A. Shuffrey, M.A.

English Doctor.—Dr. Winslow, 3, Via Montebello.

Amusements.—Fine Kursaal. Season Subs. 24 l., day 1 l. Concerts, billiard room, reading room, restaurant, tea rooms, winter garden, etc. Gardens, extensive and well laid out.

Chemists.—The British Pharmacy (Tonolli); International Pharmacy.

English Circulating Library.—3, Via Montebello. Monday and Thursday mornings.

Portofino, Santa Margherita, and Rapallo. 81

Conveyances.—CABS.—50 c. la course, 1 l. the hour. Kursaal 80 c., Sta. Margherita 2 l., Portofino 4 l. (6 l. return), Ruta 4 l. (6 l. return), Recco (2 horses) 10 to 12 l.

BOATS.—2 l. the hour. Sta. Margherita 2 l., Portofino (2 boatmen) 7 l., S. Fruttuoso (2 boatmen) 12 l. Motor launches to Portofino and S. Fruttuoso.

Newspaper.—*Rapallo Revue* (weekly). Visitors' List.

Postal.—Principal Post Office in Corso Elena. Telegraph Office close by, Rue Venezia. Hours 7 a.m. to noon, and 3 to 7 p.m. (Telegrams, 9 a.m. to noon and 2 to 7 p.m.)

CHAPTER VI.

CHIAVARI AND SESTRI LEVANTE.

CHIAVARI has not developed into a noticeable health resort : it is a prominent and successful commercial coast town with a large area of open land at the back bounded by an amphitheatre of mountains. Running inland to the left is the Fontanabuona Valley which lies at the base of the chain of low mountains immediately behind Rapallo, and to the right the valley leading to Borzonasco : and a short distance down the coast is the town of Lavagna. Between Chiavari and Lavagna is the important river, the Entella, crossed by a bridge constructed in 1810 by order of Napoleon.

Immediately behind Chiavari is an ancient castle, once of considerable importance, and Chiavari itself is interesting as a typical North Italian town, once surrounded by defensive walls, its streets still lined by ancient arcades. It has a very imposing Palazzo di Giustizia erected about 1400, but nearly rebuilt after the old model.

The principal church dates from 1613, and is called the Sanctuary of the Madonna del' Orto. According to the Guida per Escursioni negli Apennini, it takes its name from a picture supposed to have been miraculously painted on a wall near by. Chiavari is the see of a Bishop.

Lavagna was the ancient seat of the Conti di Lavagna, who in feudal times possessed nearly the whole of the Levantine Riviera. Amongst them were the Fieschi family, who played such an important part in the history of Genoa and this part of Liguria, and indeed in that of Italy generally from 1200 to 1540. They owned property and castles in the Fontanabuona Valley, and at San Salvatore, a short distance from Lavagna and also near Spezia. San Salvatore claims to be the ancient Tigulia of history, a claim which is disputed by Trigosa, a locality further down the coast.

Here is a dilapidated building, the remains of one of the Fieschi palaces, and here also is the most interesting church founded in 1244 by Sinibaldi Fieschi, Pope Innocent IV, and completed by Ottobono Fieschi, who also held the keys of St. Peter under the title of Adrian IV.

The façade of the church of San Salvatore is early Gothic striped with white marble and black serpentine, according to the custom so usual in

the district in the days of the Fieschi, such a method of decoration having been the prerogative of the four leading Genoese families, the Fieschis, Dorias, Spinolas and Grimaldis. The style is a transition from the Lombard to the Gothic. The Western door is pointed, with a most interesting fresco in the tympanum, representing the crucifixion, with the founder of the church kneeling at the foot of the cross. In the angle of the façade is a rose window with excellent tracery, and the tower, though somewhat more elaborate, is very similar to the three we have described in the XII and XIII Century churches in Genoa. Massive and imposing in its breadth and height, it is surmounted by the usual stunted octagonal spire with small turrets at each angle of the tower, while its surface is relieved by windows in the different tiers, four lighted, with openings divided by elegant Lombardic pilasters, and each alternate face of the spire also relieved by a window, but with a single light only. The pilasters of the belfry windows are double, as was often the case in the best specimens, the double rows of pilasters affording a particularly pleasing and artistic effect, a fact noticed by Street in his "Bricks and Marble of the Middle Ages." The interior has black and white Lombardic pillars, which with the quaintly decorated

capitals and superincumbent arches convey an impression of antiquity which cannot fail to have its full effect upon the observer.

Borzonasco is situated in a pleasant valley distant about 16 kilom. from Chiavari. From here a charming excursion may be made to Sopra la Croce, at an altitude of about 1,600 feet. Sopra la Croce is approached from Borzonasco by mule path, the ascent occupying about one hour and three quarters. There is a comfortable albergo under the patronage of the Italian Alpine Club.

Though Sopra la Croce, at the head of a picturesque valley, is quite high up amongst the mountains, in its vicinity are grassy glades and gigantic chestnut trees, many of which might have celebrated their second or third centenary. There is also a rocky noisy stream rushing down from still higher ground, above which rises Monte Penna (5,690 feet). The ascent of this peak may be made from here in about six hours.

When the writer visited Sopra la Croce it was the festa of S. Giovanni Battista, the patron saint of the place. After a service in the church, the people who congregated from the surrounding villages went out amongst the chestnut trees, and seating themselves in a semicircle, waited the coming of the priests and the singing boys, and



UMBRELLA PINES NEAR LEVANTO.

the men carrying the figure of St. John. Then followed an eloquent address on the life of St. John, and the *al fresco* congregation dispersed.

The people in these mountain villages seemed to be an industrious, well-disposed people, living on very little and sometimes very poorly clad, but this is the exception, and generally looking healthy and vigorous, while the young people and children are invariably cheerful looking and apparently happy. Their homes are often extremely primitive, but nearly all the day is spent out of doors amongst the olive groves or vineyards, or patches of cultivated ground where they grow the various crops which are suited to the soil and the altitude of the locality.

Often one is surprised to find some little English spoken by persons who have been at sea or in North and South America, and there is a greater amount of general knowledge than might have been expected, a fact which reminds us of a conversation which took place on the mountains. An English lady greeted an old and intelligent Italian woman, and in return was asked from whence she came. "From England," said the lady. "Oh, Inglese?" exclaimed the *contadina*, "yes, I know, your countrymen killed King Charles." But, notwithstanding this evidently unfavourable impression of the English, the two

carried on a very friendly conversation. Of course alongside of a greater amount of knowledge than existed not many years ago, knowledge which is encouraged so far as it is permitted to go, in the village school, there must also be lamentable ignorance on many subjects, ignorance which sometimes fosters a prejudice against foreigners.

However, such a thing as once happened to a friend of the writer would hardly be likely to occur now. An English gentleman, a resident near the Apennines, desired to visit a village where there was a special shrine which he wished to see. Having provided himself with a letter to a local Italian magistrate, he set off walking all day, knapsack on back. Early in the evening he arrived at the village amongst the mountains, a place of some little importance, and entering an inn he ordered refreshment which mine host asserted should be quickly served. Our traveller, being tired, closed his eyes for a little time, but was conscious of people coming in and going out of the room and heard a man say, "Of course, quite the face of an assassin."

After waiting some time in surprise that the refreshment did not appear, the Englishman asked the reason, and the landlord reluctantly admitted that the Signor was under arrest on

suspicion of murder. "Has there then," asked the traveller, "been some one murdered?" "Oh no, replied the other, but the suspicion of the police has been aroused by a solitary foreigner travelling evidently some distance on foot, without any apparent reason, and so they decided to arrest you, and will shortly take you to the place where prisoners are locked up."

However, the letter to the magistrate was produced, with the result that supper was speedily served, and the best accommodation which the little albergo possessed was put at the disposal of the stranger, who had so narrowly escaped passing a most unpleasant night in the village lock-up.

Chiavari is celebrated for its light chair manufacture, and Lavagna for its slate quarries and minerals. The district is of great historical interest, and here, as at Spezia, there are good roads passing landwards amongst the mountains, affording excellent opportunities for driving excursions. Much information concerning Chiavari and Lavagna is contained in the Rapallo "Guide Illustré, Reynaud."

Sestri Levante.

About six miles from Chiavari is this little place, a miniature town mostly on the base of a

small promontory which affords shelter from the southerly wind, and hence there are generally collected here fishing and sand boats and other smaller craft, making a pretty picture. At the extremity of the promontory is a villa with ornamental grounds and pine trees from whence are grand views of the Apennines to the right, and the Bay of Rapallo northwards ; while on a clear day may be seen the Maritime Alps, with their snow capped summits, extending behind the Western Riviera.

Ruskin visited this coast, and happened to arrive at Sestri on a rainy day, which ended, however, in a most magnificent sunset. With his wonderful faculty for word painting he describes all the effects of light and shade, mist and sunshine, mountain and valley, dark Italian pine and autumn-tinted woods:—"the whole scene," he says "such as can only come once or twice in a life time."

The writer was once asked by an inhabitant of the Island of Majorca, "How is it that you British who, I believe, have such fine scenery in Scotland and Wales, give so much praise to what you see around the Mediterranean?" The reply was that probably association had something to do with it, and that undoubtedly the clearer atmosphere and more intense colouring of the

Mediterranean produced effects which were impossible in the North.

On repeating this conversation to a Scottish artist, eminent for his representations of Scotch scenery, the latter remarked that notwithstanding the attractive colouring of the South, he put that of Scotland in the foremost place.

Sestri Levante offers quiet to those needing rest, yet is no less an excellent head-quarters for most interesting excursions ; and, while the place has lost none of its charm of unconventionality, it can boast advantages of modern comfort and good hotels, the Grand Hotel Sestri Levante and Grand Hotel Miramare, etc.

Sestri's topographical position indicates the probability of future considerable development as a health resort.

There is a beautiful sandy beach for open sea bathing and baths of salt water have also been fitted up in the Grand Hotel, many visitors having availed themselves of the advantages which these baths afford.

The atmospheric advantages of this Eastern Riviera continue to be evident as we proceed down the coast, and Sestri of course participates in these advantages. If the breezes are at times somewhat strong on the promontory, there are sheltering paths in the charming valley around.

The view northwards of the Bay of Rapallo is quite a feature in the surroundings of Sestri.

Sestri has an interesting castle constructed by the Republic of Genoa in 1134 with the consent of the monks of San Fruttuoso near Portofino, who held considerable property along the coast and claimed the right of ownership to the ground on which the castle is situated. The old Roman road or Aurelian Way which was at first made as far as Pisa and later extended through the country of turbulent Ligurians to Genoa, and afterwards carried on to Spain, passes amongst the mountains, coming from Spezia behind Levanto, then emerging on the level of the sea at Sestri.

About halfway between Spezia and Sestri is the so called Baracca Pass, at which the road reaches an altitude of 2,235ft.

The route embraces very charming scenery, winding now in front of, and now behind, some peak or prominence and occasionally looking down on the little bays below.

From it a road descends to Levanto and Bonasola and there is also a path which goes down to Trigosa on the coast, a place which claims to be the ancient Tigulia of history.

The Rev. Hugh Macmillan speaks of this route as follows :—"Some parts of the road between

Sestri and Spezia can never be forgotten by the traveller. It ascends by a series of long terraced windings over the richly wooded mountains, affording glimpses of lovely sequestered valleys, hidden among the folds of the hills, and fine views of rugged bays and lofty salient headlands.

“It rises above the zone of the olives and the fig tree, and in the highest part nothing but bare rocks, and desolate patches of meagre grass border the road. From above the village of Bracco there is a glorious view of the Bay of Moneglia, with its steep shore of reddish rocks and its village, whose white campanile is taller than any other on this coast, the rugged promontory and picturesque town of Sestri, and the beautiful Bay of Rapallo flashing in the sunlight, with the grand headland of Portofino towering up dark and stern beyond.

“The splendour of the outlook compensates for the desolation of the road, which at the summit level, more than 2000ft. above the sea, has left all cultivation behind and is as bleak and storm scalped as a Scottish moor. It is not the elevation alone however that causes this sterility. It is also largely due to the prevailing rock formation, which is a splendid kind of eruptive serpentine of the eocene period, whose colour is deep olive and dark green.”

After Trigosa there are along the coast several small places situated on one or other of the small bays, which, sheltered on each side by a rocky promontory, afford opportunity for the gathering together of the sea coast Ligurians, and the building of villages for their accommodation. Passing these the train, after threading its way through many tunnels, reaches Levanto.

CHAPTER VII.

LEVANTO.

THIS must not be confused with Sestri, some fourteen miles higher up the coast. Sestri is called Sestri Levante, to distinguish it from Sestri Ponente, on the west of Genoa.

Levanto is an ancient name indicating what in the XII and XIII centuries was one of the chief places on the Levantine littoral.

At the present time it is a pleasant old Italian town, with a good beach for bathing and a bay of moderate size, which affords, in suitable weather, calm water for bathing. There are a large piazza and gardens, shady with ancient Ilex, Elm and Acacia trees, while the road adjoining is lined by Oleander.

At some distance behind the town is an amphitheatre of mountains, extending by lower spurs on each side of the valley towards the sea, and thus encircling a considerable area, and embracing a number of villages, most picturesquely situated on the hill sides. All this is now comprised in the Commune of Levanto, but origin-



Photograph by

LEVANTO BAY.

W. T. and C. E. Beeby.

ally one of these villages, Montale, was the chief place and Levanto but a dependent.

The climate is very healthy and invigorating, the colder winds are fairly well kept back by the mountains, there is a good water supply and good hotels.

The scenery around Levanto is extremely picturesque, but no proper idea of its beauties can be formed without taking some of the numerous and fairly easy walks around. Any number of these exist amongst the hills, the tracks as they wind about affording here the sight of a well wooded valley beneath, there of a rocky stream, or again a panoramic view of the mountain ridges and peaks, and of the distant sea.

Amongst these may be selected the walk to the ancient village of Montale, the ascent rather steep, but affording capital views. The old church is generally open. It has an ancient tower but the top half has been rebuilt.

Another expedition which should be made by all, is that to Legnaria and Chiesa Nuova, both curious villages picturesquely situated on the mountain side, the way down from Chiesa Nuova being very charming.

Yet another equally interesting walk is up to Rivarola and thence on to the little church of S. Bartolommeo. This now isolated little church

was formerly an abbey to Zoalasca, a place which no longer exists, but seems to have been situated near Bardalone on the ridge of mountains opposite.

Still another well worn salita leads towards the pine ridge under Monte Mesco, or keeping to the coast path goes on to the Semaphore, near which are the ruins of an ancient Agostinian Monastery, with ornamentation round one of the doorways still in fair preservation. The coast scenery afforded by this walk is very fine and characteristic. Over the doorway of a small farmhouse which is passed may be seen, under the figure of the Madonna, the following interesting inscription :

“ Accogli, Immacolata Regina, Madre di Misericordia il pietoso omaggio, E Proteggi ognora La Villa, e l'umil casa Sacrata al tuo nome.”

A supplication from the dwellers in the villa and the humble house to the Madonna that she may receive their homage and grant them her protection.

In the opposite direction along the westerly coast, a much used mule track tends towards Bonasola, and after passing through pine woods, and masses of Mediterranean heath, affords glimpses of most beautiful scenery. Nor must we forget the picturesque valley of Casella with its stream and numerous olive mills.

A more distant excursion takes the pedestrian through the village of Fontona to a pilgrim church, the "antichissimo Santuario di N.S. di Soviore," where is a pieta in marble over the door of the sanctuary, and inside a figure of the Christ carved in wood of which the marble basso relievo over the door is a representation, both being highly esteemed by the inhabitants of the district. The carving in wood, now over the high altar, was, according to tradition, found buried about the year 700 A.D. in the cemetery of an adjoining village which has now disappeared.

Tradition further says that this figure was discovered in consequence of a dove being observed to hover round about a certain spot, and as no one could drive away the bird, excavations were made and the figure was discovered.

From S. Soviore energetic walkers may pass on to Pignone and Ricco, reaching Spezia probably in about seven hours. At Riassa the people are described as having a costume peculiar to the place.

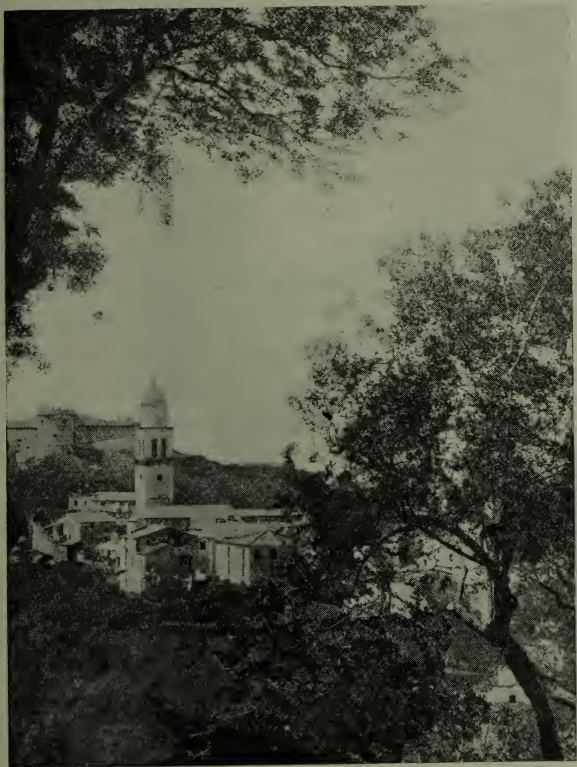
The district of Levanto is bounded on the north by Monte Rosola, Monte Fossarino or Tre Croce, and thence eastwards by the ridge to Bardalone, S. Barnardo, and S. Antonio to S. Soviore. Turning thence towards the sea comes Monte Molinelli, M. Rossini and M. Focone or

Capo Mesco. A small river, the Cantarina, passes under the water gate and a larger one, the Chiararo, is crossed by five bridges and enters the sea as you approach the Valle Santa.

The main and indeed what may be called the only road, after leaving Levanto passes near the Railway Station, then goes over the chief bridge which crosses the Chiararo, and by the Franciscan Convent, till it skirts the head of Valle Santa. About a mile further there is a branch way to Bonasola, but the road itself, after many windings amongst the pine woods, reaches Baracca Pass, on the Eastern Cornice or Spezia Road. Referring to this road, the "Mediterranean Winter Resorts" says: "A new road is being constructed which will put Levanto in communication with the main road to the South, thereby opening up two splendid drives from Levanto to Sestri Levante on the west, and to Spezia on the east, culminating in a magnificent prospect of the Bay of Spezia and the Apuan Alps." Taking nearly the same route as the Cornice ran in Roman times the Aurelian Way.

Here and there a broken arch or a fragment of a terraced wall, still indicates the way traversed by Roman chariots and Roman legions.

The Valle Santa is said to derive its name from what was supposed to have been a miraculous



Photograph by

W. T. and C. E. Beeby.

LEVANTO WITH CHURCH.

deliverance from a deluge of rain-water coming down from Monte Rosola. The little valley was almost submerged when there appeared in the sky a luminous cross, and straightway the floods ceased and the contadini and their families and farms were saved.

There is probably no spot where the musical trill of the mole cricket may be better heard than in the Valle Santa, and listening to it, one is reminded of the story of S. Francis of Assisi, who, ever regarding all living things as his friends, once hearing a cicala singing in a fig tree, determined to try whether he or the insect would sing the longest. Needless to say the cricket out-sang the Saint, for it can sing all night without fatigue.

Levanto, according to Sig. Nino Malagoli,* is supposed to have derived its name from an ancient family or because in Roman times the district or commune was one of the most conspicuous places on the Ligurian coast between Genoa and Pisa, probably ranking after Genoa and Rapallo, and this relative importance was continued during the domination of the Lombards.

King Liutprando, who had become a zealous Christian, the same who visited Genoa in 725 to receive the ashes of S. Augustine, Bishop of

* Levanto e Dintorni by A. Nino Malagoli.

Hippo, is said to have come to Levanto and remained long enough to confer his name upon a house and street.

At this time Levanto, that is the present town by the sea, was insignificant, the commune consisting of much the same number of villages as now, but Montale was the chief, and its church, that of S. Siro, was the mother church of the district, which was anciently called Ceula. The church of Santa Maria della Costa in Levanto was built in the XII Century by the Marchese da Passano, for the use of those who were unable to go so far as S. Siro.

At this time Levanto appears to have been under the feudal jurisdiction of the da Passano family, but the Emperor Frederick Barbarossa had invested the Marchese Obizo Malaspina with political supremacy over the Counts of Lavagna, who were territorial lords of nearly the whole district between Genoa and Spezia. This caused continual friction. About 1200 most of the communes and feudal lords agreed to become subservient to the Republic of Genoa, the Republic agreeing to afford them protection, in return for which the communes were to assist Genoa in her military campaigns, and Genoa would no longer brook any interference from the Malaspinas.

Therefore when in 1215 Conrad Malaspina sought to build a castle above Levanto near Zoalasco, Genoa with Levanto and the men of Zoalasco obliged him to retire. Nevertheless in 1241 the Marchese Oberto Pallavicini occupied the castle, but was in turn driven out by the combined forces of Genoa, with men from Recco, Rapallo, Chiavari and Levanto.

In consequence of her increasing importance, rendering her more liable to attack from Pisans, Saracens, and others, and her defenceless condition, about this time, that is in 1265, Levanto petitioned the Republic of Genoa for the erection of town walls, which were accordingly constructed, also the existing castle.

In 1320 Castruccio Castracane of Lucca, an adherent of the Ghibelline faction, raised an army to attack the territory of the Guelfic Genoa, and surrounded Levanto with such powerful forces, that notwithstanding the castle and defensive walls she was obliged to surrender.

However not long afterwards King Robert of Naples, an ally of Genoa, delivered Levanto from the power of the Ghibellines, and she became again associated with Genoa, and later on about 1500 the powerful Genoese Banco di S. Giorgio, a mercantile company, but of very great political influence, became supreme at



Photograph by

W. T. and C. E. Beeby.

MONTALE, NEAR LEVANTO.



Photograph by

W. T. and C. E. Beeby.

LEVANTO WITH CASTLE.

Levanto, hence the frequency with which the device of St. George and the Dragon is met with.

Over the door of the church of S. Maria della Costa is a basso rilievo in marble of St. George, with the arms of the da Passanos on either side : and over the ancient gateway leading to the garden of the villa of the Tagliacarne family is a similar carving with St. George and the Tagliacarne arms.

Similarly, above the doorway of the church of S. Giacomo close to the S. Maria della Costa, a building completed in the year 1600, there is an interesting basso rilievo with two figures with pointed hoods, having eye holes, and scourges suspended from their wrists. These figures probably represent " battuti " or flagellants, members of one of the many religious fraternities which were so numerous in the middle ages, and there is also a pilgrim with his staff, wallet, and scallop shell.

There are in the town some buildings with good entrance halls, fine marble stairs, and until recently there were elaborate carvings on the lintel of their doors, either in marble or Lavagna slate, but these devices have now for the most part disappeared.

We may see also a curious old building, the

facade of which, composed of round arches, is supported by black and white Lombardic pillars. Inside there are traces of frescoes and coats of arms. This building, the "Loggia Pubblica Mediævale" is supposed to date from the XIII century, and was the ancient place of assembly.

The little church within the cloisters of the former monastery of S. Chiara is the oratory of S. Rocco. In the quadrangle of this monastery, which is now used for municipal purposes, are two cannon which were formerly in the castle.

Well situated, just within the old walls and near to the water gate, stands the Parish Church of S. Andrea. It was consecrated in 1231 but somewhat altered in 1450. The style is a transition from Lombard to the Gothic, the facade being black and white serpentine and marble. There is a pointed door and rose window, also two small windows with Romanesque pilasters. These have been restored but are exactly similar to the original ones. The rose window wants its tracery, but efforts are being made to restore it.

The interior of this church is in the form of a Latin cross, with black and white round and square columns supporting pointed arches in the nave, but round ones leading to the apse. The decoration of the capitals is unusually good and well chiselled, and there is a groined ceiling with

black and white ribs. The building is divided into a nave and two aisles, but the latter are additions and the tower though well designed is recent.

In the XVII century the church was, like so many others, covered inside with plaster, which, however, was removed owing to the good taste of the late Parroco, Don Pietro Benvenuto.

In the Sacristy is a silver gilt chalice of extremely fine and artistic workmanship, which is said to have been given by King Henry VIII of England to Giacomo da Passano, ambassador from the Republic of Genoa to the Court of S. James.

For a detailed description of this chalice we would refer to the little guide by Sig. A. Nino Malagoli.

The organ in S. Andrea is said to be of an old pattern now scarcely ever to be met with.

At a short distance from the town is the Monastery of San Francesco with its spacious church of S. Annunciata, erected in the XV century, but rebuilt about 1615. Over the door is a basso relievo in marble of the Annunciation, and within amongst the other paintings is one of S. George and the Dragon, of great interest and in excellent preservation. This picture was taken to Paris by Napoleon, but was returned



S. ANDREA, LEVANTO.

after the fall of the Empire. It is usually ascribed to Andrea del Castagno, a Florentine painter, tradition saying that he took sanctuary in the Church and out of gratitude he painted the picture. Mr. H. Hobart Cust thinks this unlikely, and attributes the painting to one of the little known Ligurian masters, possibly Piero Francesco Sacchi.

Levanto, like its sister town of Rapallo—these having been two of the most important mediæval places on the Eastern Riviera, between Genoa and Spezia—has now emerged from the obscurity of a mere Italian summer bathing resort, and, owing to its attractions of locality and proximity to Spezia, is becoming a favourite winter quarter with English people.

There are several good Hotels which for the most part have electric light and artificial heating by calorifer.

The principal one is the Grand, well situated opposite the Giardino Pubblico, its own garden pleasant and shady, with many flowers and shrubs. Considerable additions have been made to this hotel, including a new and spacious dining-room, and hot water calorifer, besides which in some rooms there are open grates.

In the Grand is the Anglican chapel in which services are held during the winter and spring.

The Stella d'Italia has been re-opened in a fresh building, with new furniture and comfortable arrangements. It also has a pleasant garden, and is conveniently near the railway station.

A new hotel, the Savoie is now open, quite near the station, having a garden, the furniture and internal arrangements appear to be up to date, and the proprietor has spent some time in England.

Hotel Nazionale has been much enlarged and is moderate in its charges. It advertises "scelta cucina," and has a reputation for good cooking.

"Levanto," remarks Mr. Charles de Grave Sells, "is the head of the district known as the Cinque Terre, famous for its *Vino Santo*, named *Schiacchetrà*,* and forms an excellent headquarters for visiting those old-world places, Monterosso, with its old church and beautiful rose window (recently restored); Vernazza, one of the quaintest of harbours; Corniglia, perched on a high rock far above the sea; and Manarola and Rio Maggiore, two villages straggling up the sides of ravines, whose picturesqueness is only surpassed by the much sung Clovelly at home."

* It is made by partially drying the grapes before squeezing out the juice, which results in a sweeter, stronger wine with much flavour.

Corniglia and Riomaggiore have each of them ancient and interesting churches, while Vernazza possesses as well a fortress. The ancient Lombardic church with octagonal tower, also what was a small convent with its church and cloister, as well as the remains of the town walls, are worthy of inspection. In 1154 Vernazza was occupied by Enrichitta di Carpena who was a partizan of the Pisans, therefore the Genoese consul, Simon Doria, surprised the place one night, disembarking 300 men and taking the town.

The powerful family of Fieschi seem to have owned a very considerable territory in this part of Liguria, including the district of Spezia, but about 1245 they sold it to the Republic of Genoa.

PRACTICAL INFORMATION.

Hotels.—See above.

English Church.—Services held in a small Chapel in the Grand Hotel. Chaplain (S.P.G.) for 1908-9, Rev. William Evered, M.A.

Municipio (Mairie), Piazza Cavour.

Postal.—Post Office, Piazza Cavour. Telegraph Office in same building. Hours, 8 a.m. to 7 p.m.

Shops.—CHEMISTS.—Farmacia Tiscornia; A. Bardellini, Via Vittorio Emanuele II.

PHOTOGRAPHER.—E. Domenichini, 16, Via Vittorio Emanuele II.



Photograph by

W. T. and C. E. Beeby.

MONTEROSSO CHURCH.

CHAPTER VIII.

SPEZIA AND ITS LITERARY ASSOCIATIONS.

SPEZIA, by virtue of its situation on the shores of the most beautiful bay in North Italy might almost be included among Humboldt's three most beautiful towns in Europe. For some years it hung fire as a winter resort for foreigners ; but since a new water-supply has been laid down, and the hideous naval coalyards and magazines have been transferred to the eastern harbour and replaced by a fine public garden, the town is growing in favour.

The new electric trams provide a rapid and economical means of reaching the picturesque environs of Spezia. There are steamers to Porto Venere, San Terenzo, and Lerici. The Rubattino Florio Steamship Co. run a boat weekly from Genoa to Spezia, leaving every Saturday, and another weekly one from Leghorn every Thursday.

“ With regard to temperature and rainfall,” writes Dr. Leeson, who formerly practised here,

“Spezia does not materially differ from the other winter resorts on the Eastern Riviera. In respect of shelter from cold winds it has the advantage of being well protected without being shut in. The Apennines here recede a few miles from the coast, and the town is surrounded by a semicircle of hills from one to two thousand feet high. These are covered with olive, orange, and lemon trees, the summits being occupied by fortresses mounted with very heavy guns. For the conveyance of these, and other munitions of war, the Italian Government has made a number of excellent military roads with very gentle gradients. These wind through and over the hills in every direction, affording an endless variety of walks and drives through some of the most beautiful scenery in Italy. It is obvious what an advantage this is to invalids where strength is not seriously impaired, to convalescents and, above all, to those whose health has suffered in India and other tropical countries. Spezia is a very healthy place, and remarkably free from infectious diseases, a circumstance mainly owing to the possession of an inexhaustible supply of purest drinking water, brought from a source on the Apennines at great expense. In the year 1897, out of a population of 65,000 in the town and of 10,000 in the suburbs, there

were only sixteen deaths from typhoid and four from diphtheria. No serious case of illness has occurred amongst the English residents for the last two years, during which time nothing of the kind could have occurred without the writer's knowledge."

The mention of Spezia calls up literary memories of Byron, the Shelleys, and Leigh Hunt. It is not, however, so generally known that it is closely associated with Charles Lever and Mary Somerville, who both made Spezia their summer headquarters for many years. Lever first came to Spezia in 1852, and used to live here intermittently till 1857, when Lord Derby appointed him to the post of vice-consul. The office was virtually a sinecure, for though Spezia was even then designed by the Government as the site of the chief naval arsenal, the building of the docks and quays, which were to convert this smiling bay into the Portsmouth of Italy, was not then begun, and it was a small seaport of barely six thousand inhabitants. In fact, the cynical remark that Lord Derby made when offering in 1867 the consulship of Trieste to the novelist, "Here is six hundred pounds a year for doing nothing, and you are just the man to do it," would have applied with greater force to the Spezia vice-consulate.

Even the perfunctory duties usually imposed on her Majesty's representatives at foreign watering-places were here practically nil, for, as a health resort, the vogue of Spezia, like that of Pisa, had departed. There were, however, occasionally one or two persons of note to be found wintering there, and as a summer bathing-place it was much frequented, but not by foreigners.

At Spezia Lever wrote some of his best work. *The Daltons*, *The Dodd Family*, *Davenport Dunn* (dealing cynically with the travelling English on the Continent), are thoroughly cosmopolitan in their scope, and show a remarkable advance, as well as a startling transition from the rollicking, slap-dash novels *Charles O'Malley*, *Harry Lorrequer*, etc., by which Lever, unfortunately for his reputation, is best known. These impossible sketches of Irish life and character are, of course—regarded as studies of contemporary manners—as valueless as those of his English counterpart Theodore Hook.

While at Spezia, Lever—usually the most social and gregarious of men—seems to have avoided the society of his compatriots, and spent most of his time writing, varied by sailing and boating along this pre-eminently lovely coast. Lack of official occupation no doubt accounted

for his remarkable industry as a writer during this period.

In his sketches of travelling English on the Continent, Lever, like so many Englishmen compelled for various reasons to live abroad, is very intolerant of his compatriots travelling for pleasure, and he never loses an opportunity of showing up their ignorance of foreign manners and customs and ridiculing their hide-bound insularity. It was this supercilious attitude which brought him into collision with the great excursionist agencies whose enterprise as pioneers of popular travel was at that time little understood or appreciated. In one of his "Cornelius O'Dowd" papers in *Blackwood's Magazine*, Lever, with singular lack of good taste in one holding the position of English consul, went out of his way to ridicule and discredit his countrymen comprising Messrs. Cook's parties. Taking "Continental Excursionists" as a peg for his satirical strictures, he declared that he had seen with his own eyes "the cities of Italy deluged with droves of these creatures, pouring along a street with their director now in front, now at the rear, circling round them like a sheep-dog; and really the process is as like herding as may be. I have already met three flocks, and anything so uncouth I never saw before; the men,

mostly elderly, dreary, sad-looking ; the women, somewhat younger, travel-tossed and crumpled, but intensely lively, wideawake, and facetious."

These cheap witticisms at the expense of English excursionists seem nowadays forced and extravagant, but they had considerable effect then. Had he stopped there it would not have mattered much. But it was beyond a joke when he proceeded to tell his Italian friends that these tourists were convicts whom the Australian colonists had refused to receive, and that they were sent by the English Government by arrangement with Mr. Cook, who was instructed to drop a few in each Italian city ! Whether the Italians as a race are lacking in a sense of humour is a moot point, but at all events these absurd fictions were often taken seriously. Mr. Thomas Cook, however, was equal to the occasion, and made a spirited protest to the Foreign Office, maintaining with some show of reason that Lever would not be disposed in his official capacity as consul to pay heed to any complaints of English tourists abroad ; and asked the then Foreign Secretary, Lord Clarendon, if it was fitting on the part of Her Majesty's consul at Spezia, to take up an attitude of antagonism to his countrymen in foreign parts. However, as his attacks had been made under the pseudonym

of "Cornelius O'Dowd," it was not possible to connect Lever with them officially.

From tourists to tours is a natural transition. Spezia makes a capital centre for excursions, and indirectly the aggressive militarism of Italy has actually benefited tourists, as the hills around have been gridironed with a number of military roads with very easy gradients, providing an endless variety of walks and drives. But in these rambles it is advisable to keep at a respectful distance from any fort or military post. The official warning against approaching within three hundred yards of any fortification is by no means a *brutum fulmen*.

Lerici (with its memories of Shelley), Porto Venere (dear to all lovers of Byron), and the marble quarries of Carrara are among the many excursions that can be comfortably managed in one day. It must, however, be admitted, with regard to Porto Venere and the Byron tradition, that the popular legend of the countryside, which makes the Byron Grotto here the spot where the poet composed *The Corsair* has no historical basis. But the inscription over the cave is not altogether to blame for this tradition, as those responsible for it were careful to state that the grotto 'inspired Lord Byron to write *The Corsair*,' which at all events is less incredible.



Photograph by

LERICI.

W. T. and C. E. Beeby.

But no visit to Spezia could be considered complete which did not include a pilgrimage to Shelley's villa, the historic Casa Magni, a favourite shrine of tourist culture.

The house is situated nearly midway between the villages of Lerici and San Terenzo on the Bay of Spezia, and is, or should be, endeared to all English people on account of its many associations of Shelley, Byron, and Leigh Hunt. In fact, the whole of this lovely coast between Genoa and Viareggio is of considerable literary as well as æsthetic interest. Though innumerable books on Shelley have been written, and Shelley literature (unfortunately, for the most part, controversial) would fill a small library, it is strange that no monograph has been written on the literary landmarks of the poet in Italy, and especially in the Levantine Riviera, which is emphatically Shelley-land. This is the more curious, as this region was once a favourite shrine of tourist culture.

Shelley's villa, though situated on the shores of the loveliest bay in North Italy, appropriately dedicated by tradition to the Goddess of Beauty, the memories of its tutelary deity being preserved in the names Lerici (Erycina) and Porto Venere, is itself by no means beautiful or impressive. It is indeed a singularly bare and unpretentious

building, looking more like a quarantine station than a residential villa. The arcaded portion, almost overhanging the lake, plays an important part in the story of Shelley's life. This balcony formed an extension of the saloon, the only living-room, to which the bedrooms opened directly, as on the *patio* of Spanish houses. This serves to explain the extraordinary incident about which all Shelley's biographers make merry, when the poet rushed in one day, fresh from his morning swim, *in puris naturalibus*, among his horrified guests assembled at lunch, the quick-witted Italian maidservant covering his retreat to the bedroom by means of the sheltering ægis of her apron. The present house, an ordinary rococo villa of the type so common on the Riviera, can scarcely be considered an improvement from an artistic point of view on Shelley's simple residence. The neighbourhood, too, has altered very much in character.

Spezia, at the beginning of the century but a small commercial port, with not more than 5,000 inhabitants, has, since Italy became a united nation, been changed into a crowded manufacturing centre, and is the chief arsenal of Italy. Instead of fishing-boats and picturesque felucca-rigged coasters, the bay is now given up to the latest types of turret-ships and battleships lying

at anchor, surrounded by cruisers and venomous-looking torpedo-boats.

In the poet's time Casa Magni (once a Jesuit convent) was situated in one of the most romantic and secluded nooks of the whole coast. "Had we been wrecked on an island of the South Seas we could scarcely have found ourselves further from civilisation," wrote Mrs. Shelley in her "Memorials." Now the dirty overgrown fishing villages of San Terenzo and Lerici have encroached on the beautiful landscape, and the immediate surroundings of Villa Magni are the despair of the painter. Then a new road, which runs along the shore, protected by a sea wall, takes the place of the old Corniche, and has done more than anything else to destroy the rustic character of the poet's house.

Still, it was here that Shelley lived, and here he wrote "The Triumph of Life," by some authorities regarded as his greatest work, and marking the commencement of a higher development of his genius. Many of the charming lyrics dedicated to the wife of his friend, Captain Williams, were also written during the poet's short villeggiature here, and their note of restfulness and simplicity seems inspired by the lovely scenery.

Apart from its scenic attractions, there is much

to interest the enterprising tourist in the hinterland of the bay of Spezia—an undiscovered country so far as modern travellers are concerned. The valleys are strewn with ruins of ancient Etruscan cities (which would probably repay systematic excavation).

Then the whole of this beautiful coast is reminiscent of literary and historical lore, to say nothing of classical and mythological tradition. Ligurian historians assert that Virgil borrowed the topography of the Gulf of Spezia in his description of the bay in which Æneas took refuge after the storm. This claim, however, modern commentators are given to ridiculing, as it is evident that Virgil, who in his way was as great a plagiarist as Shakespeare, “lifted” the description, with but little alteration, from the well-known scene in the *Odyssey*.

Besides the more modern memories of Shelley, the Levantine Riviera is associated with an even greater name. This district is congenial soil for the literary pilgrim anxious to follow in the footsteps of Dante. Here the poet, driven from Florence by his enemies, wandered on his way to France, journeying, according to Mr. Gladstone, by way of the Corniche—then a mere mule-path—the Esterelés and Draguignan to Paris. Some of the scenery in the “*Purgatorio*” is

borrowed from the Riviera, and the cantos are full of local colour which may be traced to the landscape of these shores. The gloomy winter aspect and rugged grandeur of the mountain barrier impressed him most.

Probably Dante, like those of his age, only saw the repulsive element in mountains, and was unable to appreciate their natural beauty and æsthetic value. Travellers of to-day following in the traces of the poet will recognise in the "fair river" the Entella that flows into the sea near Chiavari, and can understand the reference to "the rough and desert ways between Lerici and Turbia;" for the modern Corniche road follows for the most part of the route the wild mule-path along which Dante wended his lonely and melancholy way. The more attractive aspects of the scenery are occasionally noted in the "Purgatorio," and artists, at all events, will recognise the *tremola della marina* just before dawn.

Near Sarzana, the chief town of the province, may be seen the castle of the Counts of Malaspina, where Dante found a temporary asylum, and where the "Divine Comedy" was completed. Over the gateway, though restored, the punning coat-of-arms—a barren thorn-bush (*mala spina*)—a typical example of canting heraldry, has been preserved.

Another interesting shrine to Dante lovers is the ruined monastery of Santa Croce on the little promontory which overhangs the mouth of the Magra. Here, according to the dramatic story of the old chroniclers, the poet sought an interview with the prior, and entrusted to his care the manuscript of the "Inferno" on the eve of his journey across the Alps. According to the legend—for some commentators dispute its authenticity—the prior was at first ignorant of the wayfarer's name, who came only "*chiedendo pace*" and shelter for the night. This dramatic episode in Dante's career should make a fit subject for the painter. Sarzana, mentioned above, is of especial interest to the student of Italian literature as the birth-place of Pope Nicholas V, the founder of the Vatican Library. This claim to the consideration of the "intelligent tourist"—cousin-german to the omniscient school-boy of Macaulay—is the stock property of the guide-books. It is not, however, generally known that recent genealogical researches make out a fair claim for Sarzana as the cradle of the Bonaparte family, Bonaparte being the patronymic of a branch of the historic family of the Cadolingi who settled in Corsica in the thirteenth century. From this branch the family of Napoleon claims descent.

On the yellow sands of Viareggio, where

“Groves of pine on either hand,

To break the force of winter, stand.”

on the very spot where Shelley's body was cast ashore, and afterwards committed to the flames, we may fitly bring to an end our pilgrimage in Shelley-land. The highly dramatic episode of the burning of Shelley—the word cremation, with its grim and prosaic suggestion of Woking, or Golder's Green seems, however, inappropriate in connection with this impressive ceremony—must appeal to the imagination of every one who visits this spot. The scene has been described by Trelawney in a piece of matchless prose familiar to all lovers of Shelley.

Standing here on this beautiful but lonely shore—the theatre of the tragic last scene in Shelley's tempest-torn career—we are infected by the *genius loci*, and haunted by memories of the dead poet; we seem to see Byron and Leigh Hunt pouring libations of oil and wine on the funeral pyre; and, last dread scene of all, Trelawney plucking out from the fiery furnace the *cor cordium*—that heart which had remained entire and unharmed, and now rests at last in the beautiful God's Acre at Rome.

PRACTICAL INFORMATION.

Hotels.—The leading hotel, the well-known Croce di Malta (now called Grand Hotel Royal Croce di Malta) is pleasantly situated facing the Public Gardens. It is under English management, and has a good reputation for its cuisine. Pension from 8 l. The only other hotel frequented by English visitors is the Hotel Italia, which boasts of a motor garage. Pension from 7 l. Cook's coupons accepted.

Baths.—Sea baths at the Stabilimento Selene, Viale S. Bartolommeo.

Church Services.—The Chaplaincy has been discontinued, and the Anglican Chapel, near the Hotel Croce di Malta, dismantled.

British Vice-Consul.—A. G. Pogson, Esq., Palazzo Mariotti, Viale S. Bartolommeo.

Conveyances.—CABS.—60 l. the course.

BOATS.—1 l. 50 c. the hour with one rower, 1 l. each additional hour.

ELECTRIC TRAMS.—A good service, with fares from 15 c. to 30 c.

STEAMER.—Several times daily to Porto Venere (30 c.), and Lerici (30 c.)

Postal.—Post and Telegraph Office, Corso Cavour.

Shops.—CHEMISTS.—Farmacia Internazionale (Magni), 19, Via Chiodo; Prati, 5, Via Chiodo.

MOTORS.—Auto-Garage Valle, Via Chiodo.

PHOTOGRAPHER.—Cav. P. Tempestini, 35, Via Prione.

STORES.—Unione Militare, Via Chiodo.

CHAPTER IX.

NATURAL HISTORY.

FOR most of the facts embodied in the following pages on the natural history of the district between Genoa and Spezia, we are indebted to an unpublished manuscript by the late Rev. Addison Crofton of Villa Tigulia, Rapallo, which has with great kindness been put at our service.

Some of the observations refer chiefly to Rapallo, but many, no doubt, are equally applicable to other parts of the coast.

In the notes on Geology we have incorporated some of Mr. Crofton's observations with information derived on the spot or from other sources. His notes on the "Shore," are so interesting that we have reproduced them almost in full, while from those concerning Mammals, Birds, Fish, Reptiles, Insects, and Plants, we have selected as much as available space would permit.

"The Shore."

To the visitor, during the winter months the shore often presents a brown appearance, owing

to accumulations of what is commonly called sea-weed, but is a true flowering plant. It belongs to the *naiad* family, some members of which are familiar to us under the name of Pond-weeds. It bears long leaves, from a foot to several feet in length, and springs up from creeping root stalks. The flowers are enclosed in a long, linear bract, which acts as a sheath, and appears in the spring.

If a mass of roots be examined, a number of tough tassels of fibres will be observed, and these are broken off by the waves as the tangles are tossed up and down on the shore, and are often felted into round balls which at first sight might be taken as sponges.

In the spring, after strong winds from the south, the beach is occasionally fringed with a deep blue line of jelly-like creatures washed up in thousands. These are the "Salleeman," *Velella Spirans*, belonging to the *Siphonophora*. Each of them is probably a colony of many individuals, all collected under a horny raft, on the upper surface of which stands a sail, placed diagonally, to catch the wind and enable the creatures to drift along over the sea. They live far away from land, and are only driven ashore by a storm. When first they are thrown up they are of an intense blue, and after being on the

beach for a time the skeletons only are visible, and these are white and fragile. Their local names are "Barchette di San Pê," and "Scarpette."

Besides these interesting objects rough weather frequently casts up several kinds of sponges, and some of these when they have been well cleaned by repeated washings in fresh water, are fit for the cabinet, but others are too delicate in texture to be thus treated; they can, however, be preserved in spirit or in a solution of formalin.

The red coral, *corallium rubrum*, is sometimes found, while several others, such as the white coral and cup coral, are not very uncommon. When the wind is off shore and the sea consequently low, several kinds of *echino-dermata* may be found alive in the rock pools, as the star fishes, and sea urchins.

Among the *crustaceæ*, there are a great many sorts. The claws of *Eriphia spinifrons* are supposed to bring good luck, and are often worn as charms, mounted in silver.

Prawns dart about in almost every pool, so transparent as to be invisible until they move. Sea anemones abound, more especially the *anemonia sulcata*.

Sea-weeds are well represented, and the curious *corallino officinalis*, covers the rocks just below

the water line. At the water line also there are vast numbers of sessile barnacles, and, attached to fragments of pumice, clusters of the stalked "Goose-barnacle." Both of them belong to the *crustaceæ*, although they do not bear much resemblance to crabs or shrimps, except in their larvæ form. In that state which is known as the nauplius stage they are free swimming animals, with a pear-shaped body, and three pairs of legs, but after several months they fix themselves by their heads to some convenient object, the skin gradually secretes a calcareous shell in several jointed pieces, and the legs assume the function of food collectors, waving about and creating a current of water towards the mouth.

Adhering to stones in the water may be found the coat of mail shells. They have a resemblance to wood lice, but are true molluscs, connected with the limpets. One or two limpets are common, and occasionally the allied "Ear-shells," *Haliatus tuberculata*, with its exquisite nacreous lining showing all the colours of the rainbow, also the "Key-hole" limpet. Other kinds are met with occasionally, as the "Elephant's tooth" and the "Hungarian night-cap."

The commonest shells are the bivalves, and among the univalves are the *Murex brancharis* and *Murex trunculus*. From these animals the

Syrians extracted their celebrated purple dye, as has been shown by examining crushed fragments found at the bottom of some of the ancient vats, excavated in the rocks along the Syrian coast. The colouring matter is contained in a small pouch, and is pale yellow, when first exposed, but turns gradually green, and then blue, and finally purple on exposure to the sun.

Masses of congregated egg-capsules of several kinds of *Fusus*, are not infrequently cast up ;—the fishermen call them “*Uva di mare*,” *i.e.*, sea-grapes.

The largest univalve of these coasts is the great “*Triton’s horn*,” but it is not likely to be found on the shore, nor is the *cassis sulcosa*, from the thick shell of which the well-known cameos are cut ; the Mediterranean species were formerly used, but more frequently at the present day the Oriental are employed.

There is a large kind of cowry, generally dull and battered when cast on shore ; but beautifully polished when fresh. The fishermen often have good specimens.

The Pelican’s foot is not uncommon, and the *laterus lignarius*, with its light red body and dull green shell, may be found crawling about in the rock pools. Besides these, the smaller shells are plentiful.

Many kinds of *Mollusca* are eaten and cuttle-fish and octopus are caught in large numbers for food.

The rock-boring shell, *Litheodomus dactylus* is said to be eaten and esteemed a delicacy under the local name of "dattari di Ma."

The "Shipworm," *Teredo navalis*, with its long tubes formed by shell-like deposits of carbonate of lime, may be often obtained by splitting up pieces of driftwood, and with a little care the "paddles" can also be extracted occupying their position at the end of the tubes. The sand-borers are represented, one of them showing beautiful colours in the shell.

In the curiosity shops and in the fishermen's houses one can often obtain fine specimens of the great *Pinna rudis*, and *avicula tarentina*. From the byssus of the former, gloves and stockings were at one time made.

Mammals.

The Mammals are but few, and seem to be decreasing in numbers.

The Badger is found in the hills, and the Fox, and the Hare, but not the Rabbit. Squirrels occur in the pine groves of Portofino, and at Levanto they come down from the hills in pairs to drink in the pools where here and there the mountain streams run over more level ground.

Brown rats abound, and there are several kinds of mice. The dormouse occurs, and the pretty little *Myoscus nitola*, though rare, is not yet extinct.

There are many species of Bats. Occasionally a Weasel or a Marten is seen and others of the *Mustelidæ* are said to exist, also the hedgehog. Wolves are believed to be unknown in the Apennines but they are met with in the Maritime Alps.

There are several species of marine mammals, as the Porpoise and Dolphin, which are by no means uncommon.

Birds.

Birds are fairly numerous. Up in the hills are Eagles and Hawks. The Kestrel builds in pine-trees and on ledges along the sea coast, and comes down early in the morning to pick up shell-fish. The Osprey and the Kite have been seen.

The Crow family are almost absent. Thrushes and Blackbirds come and go. Nightingales are common enough in May, and all the year round Blackcaps and Titmice, Robins and Chaffinches abound. The Swallow kind are well represented. Apparently they are sometimes tired after their flight across the Mediterranean, for they have

been seen flying so low and languidly on the sea coast that boys knocked them down with sticks.

At Portofino the Blue Thrush is occasionally noticed, and the Green Woodpecker is observed near Rapallo, also the Kingfishers up the river near Santa Anna. They also fish in the sea. The Pheasant and Partridge are met with in places.

Heron come down to the shore occasionally, and Cranes pass over in their migrations. Ravens appear only rarely, but build in the mountains behind Chiavari. Woodcock, Snipe and Quail seem to be migratory. Several kinds of Pigeon occur. There are also the Roller, the Bee-eater, the Water-rail, Finches, Warblers, Willow-wrens, Wheatears, Wagtails, the Cuckoo, etc. The Goldfinch seems more common than in England, but the Linnet more rare. The Hoopoe is a not infrequent visitor. The common Gull and the blackheaded come closer to the shore on the approach of bad weather, and sometimes flocks of Tern appear, and occasionally the Stormy Petrel, and the Pratincole.

Fish.

Several kinds of shark appear on the coast from time to time, but are said not to be dangerous to bathers. They keep away from the shore and

are easily frightened by the sound of oars, if a boat approach.

Just off Portofino the great Basking shark is sometimes seen, lying in wait for sardines, with the large dorsal fin standing up high out of the water.

Several sorts of dog-fish exist. Red and grey mullet are abundant, the former being one of the best fish said to have been much prized by the early Romans.

The sea bream known as the "Regina di Ma," is often caught, and Sardines and a small fish called "Nasello," are taken in large numbers with nets of a very fine mesh, close to the rocks.

The Muraena or Roman eel is caught occasionally, and is of a beautiful appearance. Flying fish are sometimes seen, and now and then one comes across the curious little sea-horse, *Hippocampus guttatus*, which may be kept alive for months in water, with a little seaweed. The Rapallense call it the "Cavallo di Ma."

The following fish also, among many others, may be mentioned as being known on the Ligurian coasts. Anchovy, Mackerel, Sea Bream, Sea Perch, Small Bream, Scad, Eagle Ray, Wrasse, Hake, Gurnard, Soles, Bass, White Salmon, Salmon dace, Herrings, Whitebait, (in this case young sardines), Flanders, Turbot, Tunny, Conger Eel.

Reptiles.

Lizards and frogs abound, as may be seen in the one case on any sunny day, even in winter, and heard in the other, almost any evening in spring.

The most interesting of the Lizards is perhaps the Ghecko, "*Tarentola mauritanica*," locally called Sciuropium. It climbs the walls of houses and suns itself on the window sills. The power of ascending perpendicular surfaces, or even running over ceilings, is due to the flat movable disks on the lower surface of the toes, by means of which they can adhere to the surface over which they pass. Gheckos feed chiefly at night and are provided with large eyes for the purpose, the pupils being contracted like those of a cat in a vertical direction. They are believed to be perfectly harmless, though they are much dreaded by the people. They utter a shrill cry which is supposed to resemble their name. The Ghecko is an ugly creature, with a broader body and head than the ordinary lizard, and it has a rough skin. The lizards drop their tails, which are replaced by others, when grown.

The commonest lizard is the *Lacerta muralis*, which is subject to many variations. The beautiful *Lacerta ocellata* is not common. It is

larger than the others and coloured green and turquoise-blue.

The "Blind-worm," or "slow-worm," also is feared by the people, though it is really a lizard, not a snake. It feeds on slugs. It is not blind, but possesses a pair of bright little eyes. Beneath the skin may be traced the rudiments of legs.

The true viper is probably unknown on the Ligurian Riviera and, possibly, the only poisonous snake is the Asp, locally called "Vipera." All the others though called "Bescia," which, in most parts of Italy signifies a dangerous snake, are believed to be harmless. In the water courses and pools may be seen the "Ringed Snake," and on the banks the "Tesselated snake." The former often of large size and very dark coloured. It frequents the beds of torrents, in order to feed on frogs; other snakes may occasionally be found.

The pretty little "Green frogs," or "Tree frogs" are common everywhere. They frequent pools of water in the spring for spawning purposes. There is also the common frog, and the edible frog, vulgarly called "Raenada mangia."

The Toad, *rufa vulgaris*, is an object of general dislike, on account of its supposed habit of spitting venom. It is not wise to handle a toad, as if one has an abrasion on the hand it may perhaps cause some inflammation.

The most beautiful of the *Ligurian batrachians* is the "Salamander."

Insects.

There are many beautiful butterflies. Several live through the winter, as the Red Admiral and Painted Lady. Early in the year the Small White, and Green veined White, make their appearance, also the pretty little Holly Blue. Towards the end of March one may look for a butterfly with splashes of orange on its front wings, it is very probably a variety of the brimstone which comes out about the same time.

In the beginning of April the Swallow-tail appears, and the Orange-tip, the large white and Wood-White. In May the Camberwell Beauty and the Purple Emperor are seen, the latter generally on the hills. Other butterflies are the Wall Brown, Wood Argus, common Blue, green Hairstreak, Fritillaries, Comma and the Black-rimmed White.

The great Vienna moth, a North American insect, probably accidentally introduced and first noticed and described at Vienna, measures upwards of six inches across the wings, and comes out about April. In the day time it is fond of resting spread out upon the surface of a stone. The Humming Bird Moth, one of the *Sphingidæ*,

hibernates in houses. The six-spot Burnet, the Small Elephant, and others come out in April.

The pine trees are much infested with the Procession Caterpillar. They march along the ground in single file, in processions two or three yards in length. If handled, their hairs come off and cause inflamed spots on the hands. In "Riviera Nature Notes" by C. C., the following tradition is mentioned concerning the Procession Caterpillar: "A Monk of Cimiez finding that they infested the crops, causing devastation amongst them, drove the Procession Caterpillar, by bell, book and candle, from the crops to the pine trees, and he taught them to walk in procession."

Amongst the more beautiful beetles are the Rose chafer, the green Tiger beetle, and the Lady-birds. The large stag beetle is occasionally seen.

The glow worm, *Lampyrus noctiluca*, a true beetle, is luminous in the egg, larva, and pupa stages. The female imago is the brightest, being "the glow-worm" as generally understood, but the male has two bright but small spots near the tail.

Very near akin to the glow-worm is the Italian firefly, *Luciola italica*, which may be seen glanc-

ing about in the woods, or over the heads of the grass along the road sides on almost any evening in May. They seem perfectly indifferent to wet weather. The Rapallese call them "Chiare Belle," and the children chant to them a little rhyme of invitation :

" Ciaea Vella !
Vengi a basso ;—
Ti daio,
Un po' di siasso !"

For a firefly to settle on one's hand is a good omen, as is the entry of a humming bird moth into a house.

The Italian "firefly" is not to be confounded with the "fireflies" and "lantern-flies" of Eastern countries. They are almost all to be referred to the *Homoptera*, but the little "luciola" is a beetle like the glow-worm. While the female glow-worm has no wings, in the kindred species both sexes can fly, and both are equally phosphorescent. The light is given out at the tail. When the fire-flies are on the wing it will be noticed that their light is not continuous, but given out in frequent flashes.

A very handsome beetle is the great Capricorne, the long antennæ exceed the body in length. The larva scoops out galleries in the trunks of trees. The country people are much

afraid of this beetle ; to handle it is considered to be courting death.

There are many other kinds of beetle, including the little weevils which are very destructive though beautiful, and various kinds of Carabi have lovely colours, bronze and blue and violet. The *Colosoma sycophanta*, which in the larva stage feeds greedily upon caterpillars, is also found. The Chicala insect sings in the trees in summer. The children say they cry :

“Mietete, battete, andate al molino,
Farete un panino,
Anche per me conservate un pezzettino.”

“Reap the corn, thresh the corn,
Go to the mill and grind it,
Make a little loaf then,
And keep for me a small bit.”

Of crickets, grasshoppers, locusts and their allies, there are many kinds. The giant locust attracts much attention, for it is very evident as it springs from the ground to a height of three or four feet, and then propels itself for some distance in the air by means of its wings. The mole cricket, or gryllus, is not often seen alive. The curious front legs with broad digging feet, like those of a mole, are worthy of notice. It is quite the most noticeable of the crickets on account of its long drawn musical note—like the

thrill of an electric bell. On a sunny day many sorts of large locusts and grasshoppers whirr about, smaller kinds are everywhere. Their shrill noise is produced by friction of the edges of the wing cases.

Very early in the year we see a large blue bee, with a loud buzz, the "*Bombus violaceus*." It comes freely in at the window and goes freely out again, showing more intelligence than the ordinary honey bee or the wasp which buzz about the window panes. Later come several handsome Humble bees, a large black bee with a red tail, and a bright orange bee, and many others. The Ligurian honey bee must not be omitted. It has yellowish markings, and the queens are often exported to England, and much valued in English Apiaries. The sand wasps supply their burrow with spiders for their larvæ, others use caterpillars or flies. The ordinary wasp and the hornet are fairly numerous.

Several kinds of *Sirex* and *Solandria*, generally known as "Sawflies," make their burrows in trees. *Siren gigas* is a handsome insect and is often mistaken for a hornet; what is supposed to be its dangerous sting is the ovipositor of the female.

Many of the *Ichnumen* flies are beautiful, with their brightly coloured abdomen. They lay their eggs in caterpillars. Sometimes we may see a

cluster of cocoons arranged side by side like minute honeycombs. Gall flies are innumerable.

Everyone knows the balls of froth called "Cuckoo-spit" which are formed by bubbles of sap which exudes from the stems of plants when pierced by the larvæ of *Aphrophora Spumaria*. While in England the Cuckoo is credited with being the cause of this foam, the Italian peasants believe it to be caused by frogs and toads. It is curious that so far-fetched an idea, though with variation, should be so universal.

Gnats and Mosquitoes are the pests of the South, also at some places in the Eastern Riviera they are troublesome.

Recent enquiries into the life and habits of the mosquito and its fever breeding parasite, have brought to light very interesting facts.

The common *black gnat* is comparatively harmless, and belongs to the tribe of midges. It has no long proboscis, which fact distinguishes it from the mosquito. When at rest, the insect has the habit of raising its *front* legs.

The common *grey gnat* is a mosquito, but it does not carry malaria ; when resting its custom is to keep its *hind* legs raised. The proboscis has no fringe at the upper end.

The *spotted gnat* or mosquito (Italian, Zanzara) conveys malaria. It has spots on its wings, and

it also has the habit of raising the hind legs when at rest, though perhaps not so much so as the non-malarian mosquito. It inclines its abdomen slightly upwards, and the proboscis has a fringe at its commencement.

The history of the physiological process by means of which malaria is caused in man is very interesting.

Certain so called malarial germs termed exotospheres, which are living cells, by their presence in human blood, cause malarial fever.

They do not, however, exist first in the human being, but in the mosquito, and where the insect punctures the human skin with its proboscis, it injects into the skin some of its saliva, impregnated with exotospheres. These then enter the human blood corpuscles where they pass through two stages of development, and produce malaria. If the infected human blood be sucked by the mosquito, then in the body of the mosquito, their original home, the developed exotospheres undergo several further changes, male and female organisms are differentiated, fertilization occurs, and eventually fresh exotospheres are formed. These enter the saliva of the mosquito, as did their progenitors, and are ready to be injected like them, into the human tissues.

So the cycle is complete. It commences with

the exotospheres, which beginning in the mosquito pass through all the different stages of a life history, during which they have been observed to undergo intermediate changes in the blood of man, finally finishing by a return to the mosquito, in whose body the process is terminated and recommences with the freshly generated exotospheres.

For a further elucidation of these facts we must refer our readers to the Natural History Museum, South Kensington.

The common house-fly is very numerous on the coast, and the blood-thirsty horse flies and gadflies are another nuisance, not only do they persecute animals but man also.

Spiders are numerous. Spiders, although commonly considered insects, are really distinct. One important difference being that they have no separate heads, and another the fact that their breathing organs are arranged on a very different principle. Several which occur are large and formidable, but accounts of the result of their bite are probably much exaggerated in the North.

In the same class is now included the scorpion. Small specimens may often be found under stones. too small to be dangerous. Rather larger ones are occasionally met with inside houses in the country. They are generally found on the walls,

and are said to be comparatively harmless in this district, but they are better avoided.

Many kinds of centipedes may easily be found by turning over stones by the water courses. The light-yellow coloured one sometimes gives out a bluish light in the evening. The pill millepede has a polished-bright appearance. It looks like a wood louse, but its feet hardly show. The wood louse is not a centipede, being allied to crabs and lobsters. Both the wood louse and the pill millepede were in old days given as pills to cure the ague.

Plants.

Among the more interesting plants of the district must be mentioned the numerous kinds of orchis. Most of the English species can be found, and usually of larger size, but several additional ones occur which are quite unknown in the British Isles. Among the latter is the "Lily of the Valley orchis." The various species of *Serapias*, the *S. Lingua*, *S. Longipatala*, and *S. Neglecta*, are new to English Visitors. *Ophrys apifera* is common and presents an almost endless series of varieties. A dwarfish kind of *Listera ovata* grows at Portofino. *Orchis morio* and *laxiflora* vary greatly according to the situation, and most of the purple species may be found, pale mauve, or even white.

The yellow Iris grows in ditches and the white in some of the ravines, while at Levanto the purple grows luxuriantly in one of the valleys, also on the slopes of the hills.

Crocus, Narcissus, of which there are several species, Tulips and Gladiolas, are all represented, also the Scillas and Hyacinth. The grape Hyacinth is one of the earliest flowers, but the Tassel does not come out till April.

The Garlics and "Star of Bethlehem," are quite a feature of the mountain paths and water courses. Many of them are worthy of being used for decoration, and their smell passes off if they are gathered without bruising the stalks, and placed in water at once.

The Grasses are a study in themselves, and the great reed or cane Arundo is almost as much a benefit to the people of the Riviera, as the Bamboo is to the nations of the East. The word cane stands not only for the Arundo but for the sugar cane, rattan cane, and the canna, a broad-leaved endogen with handsome flowers.

Another valuable grass is the Lisca, which is made into cordage for ships. It grows in many places, but may be seen best at S. Frutuoso, where now the process of rope-making is the chief industry of the inhabitants.

Of Ferns the Ceterach, so local in England, is

perhaps the commonest, while the *Adiantum Nigrum*, which is so abundant at Mentone, and is exported to England, where it is known as "French Fern," is scarce near Rapallo. Along some of the ravines there are many species, and once seventeen kinds were collected in a quarter-of-an-hour. Mosses and Lichens are numerous.

Many of the smaller shrubs are worthy of notice, as the downy *Genista* and the tall "Mediterranean heath." The crimson heath is also common. The curious *Polygala chamæbuxus*, is found at Uscio and Chiavari, and the common *Polygala* grows to a much larger size than in England, and is generally deep purple or crimson, sometimes white, and rarely blue. The Honey-suckle grows luxuriantly.

The Portofino conglomerate affords many plants which do not grow on the limestone.

The Liquorice grows on the rocks at the Point of Portofino, and there are also several kinds of rather rare clover, also the Samphire and Butcher's broom.

In April the large leaved *Cistus* comes into flower, as well as the yellow rock *Cistus*, and about the same time the St. John's wort.

The leguminous flowers are very numerous, and the cruciferæ are well represented on the hills and so are the crassulaceæ. The Spurges

add considerably to the beauty of the country, and the Hellebores afford many a winter bouquet.

In places the Myrtle is very common, and the Juniper, while the common Ling is also found. Along the shore cliffs the Mesembryanthemum hangs in dense clusters and the Sarsaparilla forms miniature thickets. The yellow gorse grows in places.

In late autumn the *Arum asarum* flowers, and in spring a spotted kind with an offensive smell.

The sweet Violet flowers early and is followed by the marsh species, while cowslips are found on the hills, and Primroses everywhere. The Borage, Viper's bugloss and a Blue Bugle line the roadside with colour, while on the terraces the yellow *Oxalis* is a "weed" of cultivation, but very beautiful to the eye.

Several kinds of Snapdragon may be found along the valleys, and the Yellow Toad flax is conspicuous on the rocks. The cliffs and retaining walls along the Cornice are in places dyed crimson by the clumps of Valerian, or studded with gold by the Birdsfoot trefoil, and the green *Galium* or Beadstraw is common, and the Periwinkle.

The Prickly Pear is cultivated and the Agave, commonly called the Aloe, the latter growing everywhere on the edges of the terraces and

rocky slopes. From its dense growth and prickly nature it has acquired the name of the Devil's fence.

Amongst the trees may be mentioned the Holly and Laburnum which grow wild, and the Fir may be said to do the same. The Willow, the Ilex, Plane, Chestnut, Lime Acacia, Eucalyptus, Cypress, Palm, Olive, Fig, Orange and Lemon are cultivated, as well as the Oleander, the Tamarisk, Pepper tree, Mulberry, and many others.

In the Balearic Island the Olive grows probably to greater size than in Italy. The writer has seen there trees requiring five or six men with extended arms to surround the trunk.

Besides the great size to which the Olive attains, and its great length of life, it is remarkable for the quaint, fantastic, and weird manner in which its branches grow.

The Aloe, so called, is generally believed to flower once when 100 years old and then die. This is incorrect. Strictly speaking it is the Agave, not the Aloe, which dies after flowering, and it flowers on an average when about fifteen years old.

The Agave is seen everywhere on the Riviera. It was brought from Central America. The Mexicans make their national drink from it.

The Fan Palm is indigenous on the Riviera. It is the only European Palm.

The fruit of the Date Palm does not ripen on the Riviera. It was probably carried westwards by the Phœnicians.

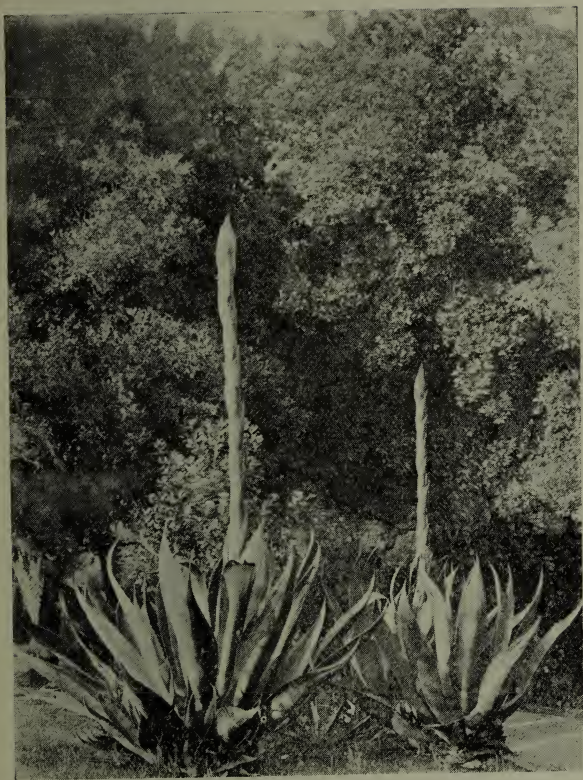
The Arabs say it loves to grow with its foot in water and head in fire.*

The Eucalyptus was noticed in Tasmania about 1792. Later, some seeds were brought from Australia to Europe and planted by way of experiment, with great success.

The tree is of rapid growth, reaching to a height of 338 feet. The Eucalyptus Globulus is said to grow an inch every day in summer. Over sixty varieties of Eucalyptus are said to be grown on the two Rivas. The tree absorbs large quantities of water, hence is most useful on swampy land.

“The Olive is a tree which may almost be called immortal ; it springs afresh from its parent stem. The old trunk becomes hollow, and dries up, and the peasants fill the cavity with earth and stones to prevent its being blown over, year by year fresh earth is heaped round it, the top sprouts again, the bark sends forth fresh shoots, and the gnarled old tree is decked again in green

* “ Riviera Nature Notes,” by C. C., 1903.



Photograph by

W. T. and C. E. Beeby.

A STUDY OF ALOES.

and covered once more with fruit. The Olive grows to greater and greater luxuriance and size as we pass along the coast eastwards, and the nearer you approach the Italian frontier the finer it is, here it sometimes attains to a height of sixty-five feet, and measures just above the ground forty-five feet in circumference.”*

Of the Cereals about half-a-dozen are cultivated, and of these Maize is the most important.

* The Riviera, Ancient and Modern, translated by C. West, M.D., 1895.

CHAPTER X.

GEOLOGY.

THE commonest geological formation between Genoa and Spezia is that of Limestone Rocks, belonging to the Eocene or early Tertiary period, which was the dawn of recent stratified deposits. Under the limestone where the strata are contorted may sometimes be seen clay slates and "macigno."

The limestone is a good friend to the Riviera, inasmuch as it readily absorbs heat during the day, and throws it off again during the night, thus assisting in the maintenance of a fairly equable temperature, but it is a bad road maker, being easily ground to powder, thus generating dust.

Carbonate of lime is the constituent of limestone, and in the form of chalk, or marble, is said to form about one seventh part of the earth's crust.

Lime is one of the elementary substances found in some of the constituents of Granite, as Felspar and Hornblende, so when the igneous or

plutonic granite came to be disintegrated by the influence of atmospheric and aqueous agencies, and deposited in strata, primary limestone was one of these deposits, and in those early formations it was of a crystalline texture having been fused into a uniform rock by the action of heat.

The Carrara marble so much used in sculpture, though of comparatively recent formation, is a limestone of great purity and crystalline texture, fused into a uniform rock by plutonic action.

Mr. Crofton remarks that where the strata of rock have been thrown into folds, and the lower beds are brought into view, consisting of clay schists and "Macigno," these beds are found to be more altered in character than as a rule are the superincumbent limestones, which have preserved very much of their original condition, probably owing to their greater distance from the disturbing influence of the serpentine and other igneous rocks. Serpentine is a composition of Silica, Alumina, Magnesia, Lime. Oxide of Iron, and Manganese. It is said to derive its name from its spotted colours, evident when polished, and resembling those of serpents' skins.

The Rev. Dr. Hugh Macmillan has described how in the elevated mountain district between Sestri and Spezia, "the action of the serpentine on mouse-coloured limestone which it has

traversed is very plainly seen. The cracks in the limestone are filled with delicate veins of serpentine and are tinged with peroxide of iron, forming a most beautiful combination of colour, deep red and dark green, with interlacing veins of pure white calcareous spar. This beautiful metamorphic rock is called *oficale* and has considerable economical value as ornamental stone in architecture.

“ Here also within a few yards of the serpentine the very dense eupholite rock contains crystals of dialage, perfectly developed and an inch-and-a-half long. The contact of the serpentine and the eupholite has produced a peculiar and very beautiful metamorphism called *rannochioja*, streaked over with green and yellow markings which ramify like capillary blood vessels.”

On the way down from Baracca to Levanto are marble quarries, though the masses of marble are not excavated from caves or mines in the mountains, but project from their face, whence they are easily removed. This is the red marble of Levanto. It is called *oficale*, and appears to be a breccia, that is a limestone hardened and coloured by igneous serpentine and iron having been forced through it in a liquid state, producing the beautiful effects described by Dr. Macmillan.

At Portovenere there are caves of marble,

black streaked with yellow, called Portoro marble, and at Carradano, a variegated red marble is found.

As might be expected from the presence of the igneous rocks numerous minerals exist in this district.

Copper is found at Carrodano, at Libiola near Lavagna, also at Bracco and Bonassola.

Manganese at Borghetto di Vara, Bonassola, and Chiavari.

Gold and Silver, at Borghetto di Vara, but not worked.

The recent limestone of the district contains remains of fucoid plants resembling sea-weed, and they are termed 'calcaria a fucoidi.' Fairly good specimens may be found near Ruta.

Peculiar vermiform markings of the rocks are also found, which have been called the Helminthoida by Professor Issel of Genoa from their resemblance to worm casts.

The fucoid limestone comes to an end at Chiavari, and is succeeded by the Calcareous schists and slates, among which are the celebrated quarries of Lavagna, which have furnished the roofing materials of buildings all along the Ligurian Riviera. Slate also occurs elsewhere, as at Uscio, at the head of the Recco Valley.

The true slates are only found occupying the

position below the *Calcaria a fucoidi*, between that and the clay schists and *macigno*.

Further south than Lavagna, more especially as you approach Levanto, the Serpentine and other igneous rocks appear, having been forced upwards through the limestone.

There is another formation of rock which occurs markedly in the neighbourhood of Portofino, viz., the Conglomerate or Puddingstone (Italian, "Pudinga"). It is generally considered to be a member of the miocene rocks, and therefore later than the limestone, and on the other side of the Apennines it contains fossil shells. A large number of the pebbles it contains are derived from the limestone, the other constituents coming from still older rocks as the serpentine, and altered schists, and quartz rocks. The sandy matrix in which the pebbles are imbedded is as hard as the pebbles themselves.

Mr. Crofton remarks that the tendency of the Puddingstone is to take the shape of cones and pyramids with sharply sloping sides, as is more particularly shown in the three hillocks of the extremity of the promontory of Portofino.

The same author notes that the valley, of which Rapallo occupies the mouth, contains a rich alluvial soil with beds of sand and gravel. Along the lowest slopes of the hills there are

some deposits of clay and sandy soil containing subangular stones, which have a morainic appearance.

This is probably the condition, more or less, in all the valleys running down to the sea coast, each of which is drained by a river, often nearly dry in the summer, and when in flood running between banks or walls, which have no doubt existed for many, perhaps, hundreds of years, but the river, without doubt, at one time overran a considerable portion of the valley.

The character of the surface soil of the various districts, of course, depends upon the kind of rocks which are prevalent; where recent limestone is mostly found the soil is more calcareous and of a lighter description, where slaty strata exist, or the igneous rocks appear, it is slightly more argillaceous.

CHAPTER XI.

LIGURIAN PAINTING.

By ROBERT H. HOBART CUST, M.A.

OF the origin and rise of the Ligurian School of painters very little of a definite nature is known. It may be doubted if there were ever an *indigenous* school ; but the coast towns boast of works by a great variety of painters. Many of the earlier ones have been imported : in some cases as the result of piracy, long since condoned : as in the well-known instance of the strange Byzantine Madonna on Monte Allegro, near Rapallo.

Genoa, besides the artistic fame bestowed upon it by Vandyck, can boast of some fine examples of early Flemish and German Art, such as the lovely *Annunciation* by Justus d'Allemagne in the cloister of Sta. Maria di Castello : and certain other early Transalpine works are also to be found in hamlets, such as San Lorenzo, between Sta. Margherita and Recco, and San Michele, which latter place also claims to possess a genuine painting by Vandyck himself.

The strongest influence, however, on the earlier local painters seems to have come from Alessandria in Piedmont, whence originated Giovanni Mazzone, examples of whose work, in more or less damaged condition, are to be found in the church of the Annunziata at Pontremoli ; in the oratory of Santa Croce at Sta. Giuliana near Chiavari ; at San Lorenzo di Cogorno in the same district : at Portofino ; in Sta. Maria di Castello at Genoa, and at Savona. Giovanni Mazzone belonged to that early type of Piedmontese painter, who having assimilated strong influences from across the Alps, created works in which panel, gilding and carving combined to produce effects of hieratic gorgeousness which time and bad usage have not been able wholly to destroy.

The town of Savona also owns a fine example of the combined work of Ludovico Brea (born at Nice, 1483) and Vincenzo Foppa : whilst a follower of the former artist, Teramo Piaggia, (Erasmus da Zoagli) executed some creditable frescoes (now sadly injured) in the pilgrimage church of the Madonna delle Grazie on the road between his native place and Chiavari, besides other works at Levanto and Genoa.

Two artists also found their way hither from Lombardy. In the church of the convent of Sta.

Chiara at Chiavari is a remarkable painting (little known and cruelly neglected) by that rare master Lorenzo Fasolo of Pavia—a *Deposition* with the donor's family in a long row of small figures below—whilst in the Franciscan church at Levanto is a *St. George*, extraordinarily fine in conception and execution, assigned *with absolutely no foundation in fact or probability* to Andrea da Castagno, but which may more reasonably be attributed to Pier Francesco Sacchi, who, coming also from Pavia, was employed in a variety of works in Genoa (Sta. Maria di Castello) and elsewhere along the coast. The Collegiate church at Levanto contains a fine *Adoration of the Magi* (much darkened) by Antonio Semino (b. 1485) founder of a family and a school of painters whose works are to be found in many of the Genoese churches.

From the period of these artists outside influences may be said to have inspired the Manneristic period of Ligurian painting, and the larger churches in Genoa and of the more important towns were flooded with stupendous works, not without merit, but lacking greatly in individuality and appealing only to the taste of the particular of the period in which they were painted. Names might be selected from among hosts of artists who acquired a vogue in the XVI and XVII

Centuries, but few have achieved much more than a local celebrity, nor have they added greatly to the story of Art.

Only one of these deserves record. This is Luca Cambiaso (Luchetto or Luchino da Genova), who was born at Moneglia, on the Ligurian coast, in 1527, and was the son of a lesser artist named Giovanni Cambiaso, who is said to have been the originator of the system of calculating the proportions of the human figure by drawing it upon outlined squares. Luca visited Florence and Rome and studied under Michel Angelo. He was a rapid draughtsman, working with both hands at the same time.

In 1583, accompanied by his son and assistant, Orazio, he went to Spain to work for Philip II, and died at the Escorial in 1583. His large works are not without considerable merit, if not of much originality, and his portrayal of horses is often fine: but at best he is imitative of the greater masters of the greater Italian schools.

CHAPTER XII.

LIGURIAN ARCHITECTURE.

THE following summary of the Architecture of the Levantine Riviera may be appropriately prefaced by a brief survey of the various styles which have existed in Italy from early times.

Italian architecture usually presents many difficulties to the amateur, in consequence of the great diversity of characteristics, and considerable confusion of nomenclature.

Variety of opinion exists as to the amount of Byzantine influence which has prevailed in the country ; differences occur concerning the origin of the Italian Gothic ; and while one author uses a particular term for a certain style, another prefers something different, and a third employs both.

These are some of the difficulties which beset the amateur, ambiguities which have led a recent writer to say, speaking of the separate styles, "whose names are legion,—being Lombard-Byzantine at Ravenna and Venice, Romanesque at Pisa and Lucca, Lombardic Gothic at Milan, and Norman-Saracen in Sicily and the South."

Not that all these names are to be commended, they are quoted merely to indicate the confusion of ideas which has prevailed regarding Italian architecture.

A little consideration, however, clears away the mist, and the various kinds of architecture emerge with tolerable distinctness.

The story of the styles, of course, commences with Rome. Waterhouse remarks that "nothing which can be classed under the head of Architecture is in evidence from pre-Roman times, except what may be learned of Etruscan Temples." He considers that the earliest period with which the traveller is concerned is that of the Empire, and the Roman Classical style continued till its fall.

Before that date Christians had commenced to build in Rome, imitating existing structures, and the form of church which they adopted was called a Basilica. They continued to favour this form till the XIII Century, when the simple Latin cross superseded it. Circular churches were also used at an early period, but not very often, and they were mostly appreciated in the building of Baptistries.

The Basilica generally consisted of a portico, an outer court surrounded by a colonnade, and this led to the body of the church, where there

were three aisles, or, as they were more often called, a nave and two aisles; these three parts being divided by pillars supporting an arcade. At the end of the nave was a space called the transept, and beyond an apse. Sometimes there were three apses, one being added for each aisle, and later buildings contained other variations, especially the crypt under the principal apse.

In the fifth century churches were built at Ravenna on the Basilican plan, elaborated with details of Byzantine type and decorated with splendid mosaics.

Recently there seems to have been a claim by one or more Italian architects that the Ravennese churches represent a spontaneous evolution of Italian method, unaided by foreign influence.

It has been pointed out by Mr. Reginald Blomfield in an essay "Byzantium and Ravenna," that the Byzantine consisted of Roman Architecture transfigured and translated by Eastern, say Syrian, influence.

Now it is generally admitted that Ravennese architecture, and especially that evinced in the church of S. Vitale, shows details of just this composite type, *i.e.*, Roman transfigured by Eastern influence.

Does it seem likely, then, making due allowance for the common parentage of Ravennese

and Byzantine styles, that Roman architects at Ravenna would have been able of themselves, unaided by extraneous influence, to have evolved details similar to those found at Byzantium, which had been brought about by the assistance of Eastern influence?

On the whole it seems more than probable that Ravennese Architecture owes its special characteristics to Byzantium.

Several names have been suggested as describing Ravennese Architecture. Thus, some writers have spoken of it as *Italo-Byzantine*, but as Byzantine itself is a development of Italian, this does not seem a happy designation, nor is that of *Romano-Ravennese* better, since it altogether ignores the Eastern influence.

Probably, in order to avoid confusion, it will be best to adhere to the simple term Ravennese.

So we have the Classical Roman succeeded by the Ravennese, but when the school which had worked at Ravenna fell into decay, owing to the influx of Lombards under Alboin, there was in Italy for a considerable time scarcely anything worthy of the name of a style.

The Ravenna methods it is true, appear occasionally, and are evident in the churches on the other side of the Adriatic. It has been suggested by Leader Scott that a guild of workers,

called "Comacines," existed, who maintained Roman traditions, and were instrumental in evolving the typical North Italian Lombardic style, and not only this but in carrying their knowledge into other more northerly countries. It seems more than doubtful, however, whether these "Comacine" builders had any real influence on architectural development.

Nevertheless, between the VII and the X Centuries, Italian architecture was at a very low ebb indeed. It took a long time for the land to settle down after the Lombard conquest; so the buildings were of very poor construction and decoration.

The chief characteristics of this period are said, according to Sig. Rivoira, to have been,—the use of "half columns and engaged pilasters, also rough colonettes of marble, with caps and bases of single blocks, and capitals of the roughest and most ignorant description, merely hollowed off at the angles and scratched on the face. Further, there was a blind arcading as a decorative feature on the interior and exterior, and a method of ornament consisting of a free use of rudimentary sculpture, as interlacing patterns of what are apparently meant as palm leaves, vine leaves, lilies, roses, grapes, birds, fish, serpents, lions, bulls, griffins, etc. in low relief, very poor in execution."

In the X Century however, a marked development occurred and the true Lombardic style commenced.

Although the term Lombardic has been given to a style of architecture it is probable that the Lombards had little to do with originating it.

At first this style was simple. The western front of the church was a façade corresponding with the pitch of the roof. The western door may or may not have been shaded by a porch, but it was generally flanked by slender pillars surmounted by very plain capitals supporting a round arch. Running round under the eaves of the gable was usually a blind arcading which was also continued under the eaves of the apse. In the façade there might be on either side of the door a cross carved in the wall, and above a circular window.

The building consisted of the usual nave, two aisles, and an apse, the nave being separated from the aisles by a round-arched arcading supported by massive pillars with plain capitals.

This simple Lombardic, although it continued to characterise the churches of the smaller towns, developed elsewhere, in the XI Century, into something more ornate. It was still Lombardic, but received the distinctive name of Romanesque.

On the outside there was a greater recourse to

decoration and often much carving of the façade with different devices.

There might be colonnades of small arches, and broken terra-cotta vases were built into the walls in conjunction with the blind arcading of the front gable.

Porches of a well known type were frequent, consisting of a gabled roof, the arch underneath being somewhat stilted and resting on pillars, the capitals of which were generally after a pattern characteristic of the period, and either above the capitals or at the base of the columns, were frequently representations of lions. The bases of the pillars of this style often show what is called the spur or claw detail. There is frequently a clerestory, and the arcade of the interior may possess pointed arches, the capitals of the pillars, which are still massive, being more or less elaborately carved, while on the walls,—as particularly described by Leader Scott,—are curious devices, mystic signs, of arch, triangle, sacred monograms, or the wonderful Solomon's knot, together with interlaced work. After the XI Century sculptured figures are said to have replaced these devices.

The Cloisters were often very elegant, the arcading of the quadrangle being supported by double rows of pilasters, standing on a low wall.

The most splendid instance is said to be that of S. John Lataran, at Rome, decorated with porphyry, serpentine and gold enamel.

Lombardic towers are very picturesque, usually they have several tiers of windows, the highest being the largest, and they are frequently divided by elegant marble pilasters, sometimes in double rows.

Occasionally the church may have been built in the form of a Greek cross surmounted by a cupola, either circular or octagonal.

The Romanesque, or advanced Lombardic, was an attractive style, as any one would testify who has seen, S. Ambrogio at Milan, S. Miniato at Florence, S. Zeno at Verona, or the Cathedral at Pisa, and it has been spoken of as the most beautiful, and most natural of medieval Italian architectural methods. Nevertheless, according to Mr. Reginald Blomfield, it is far inferior in constructive skill to the buildings of the Byzantine style. Moreover, the Byzantine and the Romanesque must on no account be confused. The one was an elaboration of Roman traditions by Eastern influences, the other a struggle for a style by a people who had nearly lost their old traditions.

This author remarks "the remains of the classical architecture of Rome were the common

property of the heirs of the Roman Empire, but the Byzantine alone seems to have preserved the tradition of construction." The Byzantines however, "were gradually drawing away from Roman architecture, and it is hard to say what splendid development might not have arrived, had not this slender thread of art been snapt in the stress of jarring nations."

However much we regret, and regret we must, Italy's failure to adopt and carry out the style which her sons, aided by Greek ingenuity, had evolved in the Byzantine, we may yet remember that she had the credit of enunciating the Renaissance movement, which, it has been said, "resulted in the permanent enrichment of the world by two centuries of undoubted art."

After the Romanesque, came the Gothic, and why? It is not exactly easy to say why the attractive Romanesque should have been renounced for a style which seems never to have been thoroughly appreciated in the country, and perhaps never attained to a high degree of merit.

It is said that the Gothic in Italy did not develope out of the Romanesque, but no one can fail to notice how intimately and frequently the two styles were blended, the pointed arch and other Gothic details often occurring in conjunction with the Romanesque; a fact which

would seem to indicate a spontaneous evolution of feeling in favour of something lighter and, when at its best, perhaps more elegant than the massive Lombardic method. Probably also the constructive advantages of the pointed arch had been observed, and thus was prepared a way for the temporary adoption of the methods of architecture then popular in other European countries, or perhaps we should say partial adoption, for the Italian Gothic was never the same thing as that practised in the north, many of the characteristics so familiar there being practically absent in the Italian buildings, while on the other hand there were wall surfaces decorated with frescoes or covered by the brilliant colouring of variegated marbles. Waterhouse remarks that the Southerner's love of colour and the possession of beautiful marble, together with his skill in painting, encouraged the love of surface decoration unknown and impossible in the north.

It must not however be supposed that the Italians confined their attention to the marble of the mason or the pigment of the painter. They knew well the warmth of tone to be obtained by the use of brick and terra cotta. In fact they lost no opportunity of judiciously using colour in their buildings, while we in the North, as remarked by Street, had too often a prejudice which

regarded cold stone work as a sort of sacred material for the architect.

Besides these characteristics of the Italian Gothic there were others. The Basilican form of building gave place to the Latin cross, and the western façade no longer corresponded with the front of the building, but was carried up higher than the roof, apparently with the idea of giving a more imposing effect to the structure, a device which was continued in many of the churches of a later period. The window arches were filled with tracery and the capitals of the pillars became less conventional in their carving than was the case in the Romanesque.

Such was the style of the XIII and XIV Centuries, which, though it produced some fine churches, was probably never considered satisfactory even by the Italians themselves, and not improbably it assisted in the revulsion of feeling which resulted in the Renaissance, a movement which was fostered by the increasing scholarship of the day and the consequent revival of classical knowledge generally.

It seems to be agreed that this movement was not merely a return to classical methods and a result of increased classical learning, but the outcome also of a greater refinement of feeling and a desire for a purer style more in harmony

with the thought of the period, in which justness of proportion should be a marked characteristic.

Professor Springer says : "Throughout the diversified stages of development of the succeeding styles of Renaissance Architecture, felicity of proportion is invariably the aim of all the great masters."

Again, speaking of some of the buildings of this time, "The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade."

This justness of proportion he remarks may even be observed in some of the less decorated of the Florentine palaces, and, we may add, it is elaborated in such buildings as the Library of Venice, the best of the Renaissance structures on the Grand Canal, also in our own Banqueting Hall by Inigo Jones.

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PROFESSOR AUTON SPRINGER : "Baedeker's Northern Italy."

THE ARCHITECTURE OF THE EASTERN RIVIERA.

Everywhere one meets with churches designed more or less according to the Renaissance style, some of them imposing and highly thought of in the towns where they are situated. Many were built in the XVI and XVII Centuries, and are often constructed with a dome. A great many of the churches of this date, however, have a campanile, some of them very elegant, as that of St. Chiara at Rapallo.

Besides the churches erected during or after the advent of the Renaissance there are still instances of Lombard structures converted into the classical, and others where the features of the Lombardic style have been obscured by cement or lime, for in the XVII Century there was a tendency, as in England, to whiten the interior of churches.

There are, however, yet existing in the Levantine Riviera, scattered along the coast, interesting specimens of Lombardic work, some of which may perhaps be termed a transition to the Gothic. They are called locally Lombardic Gothic or Tuscan Gothic, but as there is about them much that is Lombardic, and little that is Gothic, it would seem that the description of a

transition is the best. The term Byzantine may often be heard as erroneously used in reference to Romanesque details.

The pointed arch, it is true, is common, not only in the arcading of the nave, but in the windows and western door, but the façade has not yet risen far above the level of the roof. The pillars of the interior are massive, and the towers also are heavy, and generally with marked Lombardic features.

Some of these towers are well worthy of notice, as those of Santa Maria della Vigne, S. Giovanni di Pre, S. Agostino, S. Donato and S. Stefano at Genoa, all of about the XII or XIII Centuries.

There are also those of S. Salvatore near Chiavari, Monterosso and Vernazza, lower down the coast.

S. Stefano and Monterosso have square towers, the latter embattled, and both looking as if constructed for defensive purposes as well as ecclesiastical.

S. Donato is octagonal, distinctly Romanesque. Vernazzo is also octagonal, and the rest resemble one another in a marked degree, being massive square towers surmounted by a dwarfed spire, There are windows in three or four tiers, and also in the alternate faces of the octagonal spire.

The belfry windows are divided into three or four lights by elegant white marble pilasters, those of S. Salvatore being in a double row, and surmounted by plain early Lombardic or Romanesque capitals.

The interior Lombardic pillars of San Salvatore and S. Andrea at Levanto have very elegantly carved capitals, those at Levanto showing at the base the spur or claw detail of the Romanesque period.

S. Cosimo at Genoa, is an interesting church with a short nave, two aisles, and three apses, of about the same date, and the disused church of S. Agostino is to the antiquarian one of the most attractive buildings in Genoa. It is further described in the pages on Genoa.

Probably no church of advanced Romanesque is to be found between Genoa and Spezia. Nor, going to the other extreme, have we seen any instance of very early Lombardic, though the ruined church of S. Tommaso, near Rapallo, is supposed to date from the year 1,000, and it shows some early details.

There are in the various towns and villages interesting houses, with early doors and windows, notably some of them at Levanto, the doorways being arched in the pointed style, and composed of Serpentine.

The old Loggia Pubblica Mediævale at Levanto is quite interesting, the round arched arcading in front being supported by Lombardic pillars. It is worthy of note that this building is said to have been erected in 1265 and rebuilt in 1405, yet it has every appearance of a fairly early Lombardic structure, showing that the older styles were constantly used in quiet provincial places long after the somewhat arbitrary dates which are commonly fixed for the change of styles.

In some of the towns the streets are lined with ancient arcades, as at Rapallo, and Chiavari, and both Rapallo and Levanto still possess gateways, remnants of the old defensive walls, which probably were constructed in the XIII Century. Levanto also has its old water-gate and castle of the same date.

At Rapallo there is the rather remarkable so-called bridge of Hannibal. Whatever its real date it is of very early construction, being about the breadth which would have been necessary for war chariots to cross, also it communicates with what appears to be the old Aurelian way.

Of the Gothic, so far as we are aware, scarcely a single complete instance can be found between Genoa and Spezia.

The church of S. Matteo at Genoa is early

Gothic, but the interior was entirely altered in 1530. The cloisters are elegant early Gothic in transition from the Romanesque, also the façade of the church of S. Maria Violata is Gothic.

Genoa is particularly rich in buildings of the Renaissance.

The church of Santa Maria di Carignano, begun by Gallazzo Alessi, 1552, is a notable work, as are other Renaissance churches, as well as the many sumptuous Palaces which are everywhere renowned.

Domestic doorways are often seen in the towns of the Riviera, which are very attractive. The panels and lintels, made of marble or ardesia, are sometimes quite artistically carved with sacred or heraldic subjects. It is said that there used to be itinerant sculptors who travelled and executed work of this description according to order. Most of them are probably of the Renaissance period.

It is worthy of note that in Genoa and Spezia there seems in the present day to be a tendency not always to build in the Renaissance style, but often in the Romanesque.

CHAPTER XIII.

INDUSTRIES.

IN noting some of the industries of the Eastern Riviera it is not intended to include the various trades of places like Genoa and Spezia, but merely what may be termed the indigenous industries of the smaller places. The gold filigree work of Genoa has always been so much associated with that town and has such a wide and general reputation that it demands our notice. The pillow lace of Rapallo, made extensively by women and children, is likewise a native talent and commands extensive approbation; while the velvet and silk made at Zoagli are also known to be excellent: one may hear the looms at work in the cottages while passing along the road. The production of velvet, however, is said to be on the decrease, as fashion has decreed that velvet shall not be worn as it used formerly to be.

A great quantity of household furniture is manufactured in the towns, Chiavari being noted for its light chairs; also the inhabitants are clever at wrought-iron work, and there is much marble

carving. Quarries of marble exist at Levanto and Portovenere, the red Levanto marble being obtained in immense blocks, and often exported to other countries. Slate is largely obtained at Lavagna, giving rise to an extensive industry, and paving stone is obtained elsewhere. Copper and manganese are excavated in several places.

Ship building goes on at Lavagna and Riva Trigosa, and many vessels of considerable size come into the harbour of St. Margherita for repairs.

At the latter place there is quite a fleet of large fishing boats, with their picturesque rigging and sails. These boats go out in pairs early in the morning returning in the afternoon, then they dry their nets and sails, and dispose of their fish. Fishing goes on all along the coast from smaller boats, which take out nets and let them down, marked by buoys of cork, sometimes carrying a small earthenware bell.

At San Fruttuoso, once inhabited by a wealthy fraternity of monks, who owned large tracts of land along the coast, and in whose monastery were buried members of the powerful Doria family, there still stands a defensive tower bearing the Doria arms, where now dwell a small colony of poor people. Instead of wealthy monks these are rope makers who manufacture their rope from

the fibres of a plant called 'lisca.' The church of the monastery remains, and the Doria tower is used as a school house, where the children of the rope-makers are taught the rudiments of knowledge.

In addition to these industries we find extensive vine growing and wine making, the district of the "cinque terre" producing very good wine. It is made in September, when the grapes are picked and subjected to crushing by the human foot, no other method being found to equal this, as mechanical crushing bruises the fruit. The methods of growing the vines vary. In places they are trained upon pollard trees, in others they hang in festoons, their supports leading from plant to plant, but the most general method along the sea coast is to train the vines on stakes three or four feet long, fixed in the ground, not upright but inclined towards the earth. In this way the fruit is better protected from the salt sea winds, and gets more benefit from the heat which the ground reflects.

Olive trees are extensively cultivated for their fruit, from which is extracted the well-known oil, and scattered over the hills are many mills for crushing the fruit. The olive is ever green, consequently it makes a great feature in the country side, and the harvesting of the fruit employs

many men, women and children. The tree flowers in May, and the fruit is fully formed by the Autumn, but it ripens at different times according to the treatment which the trees receive, the soil on which they grow, and the aspect of the olive grove. The harvest continues all the early part of the year. The fruit was eaten by the Romans before and after meals, but Italian olives are not now much favoured as an edible fruit, except in so far as it is used in cooking.

In extracting the oil the fruit is subjected to several crushings. The first one or two by means of a massive stone roller, which revolves in a circle on a nether stone, the revolutions being caused by a very primitive looking machinery worked by a water wheel, or a hand-moved windlass. The whole is of an extremely ancient pattern, and nothing better has to this day been devised for crushing out the best part of the oil without breaking the kernel. The third crushing is generally managed by a press, which may or may not break the kernel, probably at the first crushing by the press it does not interfere with the kernel, and the best oil is obtained before the kernel is broken.

The oil obtained from these crushings is run off into reservoirs, from which it is put into barrels for sale.

After the fourth crushing, when the kernels are broken, the debris is washed in hot water, which, on standing, permits the oil to float on its surface, and run off through openings in the receptacle where the water is. Then after other washings the debris is turned out into open pits from which the water drains away and when dry it is sold for various purposes. Some goes to the soap manufacturers, and some is used for burning as fuel.

So the fruit of the olive passes through a complicated process in order that the utmost value may be obtained, and from the first several crushings the purest oil is expressed, and from the subsequent ones, an inferior oil, till that which is used for machinery only is saved.

Cultivation of the Orange and Lemon may be considered a special industry; while of course many other fruits, cereals and vegetables, are grown for consumption or sale. The orange is said to have been unknown to the Greeks and Romans. There exists a legend that Eve brought two orange pips out of Eden. She dropped one which became a lemon, and planted the other on the Riviera, which produced oranges worthy of Paradise. Apiaries are occasionally seen, the Ligurian bee having a reputation for hard work.

Agriculture is of limited extent owing to the

formation of the land, but where cultivation is possible every inch is made use of.

The making of Macaroni is an industry universal in Italy, and various kinds of pasticcella may be looked upon as a speciality of the country.

In localities where chestnut trees flourish, as in Liguria, the contadini take much care to collect the nuts in the Autumn.

These are carried home and if the accommodation allow, they are placed on a rack in an empty room, in which artificial heat is maintained for several weeks. After that the husks are easily removed and later the nuts are perhaps baked, in order that the flour may have a richer colour. This flour is boiled and when cool is cut into slices and makes a sort of polenta eaten as bread.

They are then taken in small quantities to a local miller to be ground into flour.

Polenta is also made of farina gialla, which is ground maize, and this is the chief article of diet amongst the contadini.

Another industry has of late spread to parts of the Riviera where it was formerly unknown. This is the preparation of the roots of the "Erica Arborica," the Mediterranean or tree heath, for conversion into Briar pipes.

The French Bruyère, Italian Brughiera, signi-

fies heath or heather, but the English Briar has no very definite meaning. It is applied to the wild rose, and to almost any prickly plant growing wild. For many years the roots of the tree heath growing on the Alps Maritimes, called by the French Bruyère, have been used for pipe making. Large quantities also were obtained on the hills of the Maremma between Leghorn and Pisa, a malarious, swampy district, but in parts covered with forest. From these hills the roots are taken to Leghorn, from whence, after a preparation, they are sent to Jura in France and other places.

Now the industry has spread to Levanto, at which place the tree heath grows luxuriantly. Large blocks of root are dug up, then all stems are lopped off, and the blocks collected and taken to a convenient place where they are buried for a time. When dug up they can be easily split by a hatchet. They are then boiled and finally divided by a machine saw into small blocks, each capable of being made into a pipe. These small blocks from Levanto are exported to Buenos Ayres.

CHAPTER XIV.

FOLK-LORE :

HABITS AND CUSTOMS.

THE number of proverbs and customs which are confined to a limited district are few, therefore, no attempt will be made to define the scope of this article by strict geographical boundary, nevertheless, some of the sayings and habits have been found to characterise the Eastern Riviera, and others appertain more or less closely to it.

As in most European countries proverbs are prevalent in Italy ; perhaps, indeed, more so than elsewhere, for we should look to an old country, and an early people for "wise saws," turning perhaps to more recent nations for their "modern instances" and modern ways.

Some very apt remarks on Italian proverbs are found in the interesting work entitled "In and around Venice."*

* "In and around Venice," by Horatio Brown.

The author notes that variations in proverbs found in different districts "indicate the character, temper, and wit of the people," also that there are others which depend on local conditions for their meaning and value, while "some are merely alliterations, and some embody a play upon words, or a paradox."

A well-known proverb applicable to all warm climates says "sandal-shod, vegetable diet, well-covered head, and nothing to worry it."

Another, especially relating to the Riviera and to wine culture, runs thus, "Plant me on a rock, with manure at my stock; keep me clean at the roots, and for the rest do what thee suits."

The following shows the general habit of living by preference in the upper stories of a house, and using the ground floor, as *cucina*, *cantina*, or *magazzino*, "*El primo a nissun, el secondo al nemigo, el terzo a l'amigo, el quarto per ti.*"

Those who have been much in Italy may have heard the saying, "*Quando Iddio chiude una porta, né apre un' altra,*" signifying, "when God shuts one door against a man, He opens for him another."

Or they may have been struck by people exclaiming to a sportsman with a gun, "*Addio, bocca lupo,*" by which they mean, "may you kill all you come across."

Again, foreign residents may have been told by their gardener, "*Il prezzemolo va Inferno*," which means, "Parsley goes several times to the devil before it comes up," an explanation of its slowness in germinating.

Most country houses in Liguria have in their precincts, a square piece of ground paved with slate, on which corn is threshed with a flail; maize is spread out to dry in the sun; and fruit is laid on straw to ripen. This has given rise to a proverb possessing the same meaning as one or two of our own, relative to the virtue of patience. So the Ligurians say, "Col tempo e colla paglia si maturano le nespole;" "With time and straw the nespolas (medlars) ripen."

The yellow maize is so valuable to the contadini of the Riviera that one cannot feel surprise at its being the object of a sort of veneration, and hence we find two legends connected with it, the one is mentioned in "*Riviera Nature Notes*," and the other has been rendered in poetry by Francesca Alexander.

The first is the story of an idle peasant girl, whose parents could do nothing with her, and were glad to marry her to a pedlar. The husband, however, soon discovered what a bad bargain he had made, and soundly upbraided his wife with her idleness and neglect of household

duties. The wife, who, except for her besetting fault of idleness, was of an amiable disposition, felt her husband's chidings greatly, and in despair she called the fairies to her aid, and they taught her to spin the yellow maize porridge into a cloth of gold, which made amends for much previously wasted time.

The second legend is much more poetic, and has a religious foundation, claiming to describe the miraculous origin of Indian corn.

In the days, it says, when the Christ was on earth, and went about unknown, doing good, He passed with His disciples through a country district, where in the blazing heat of summer, He found two women beating wheat with a flail. He, in His divine pity said "Fear not, I myself will thresh the grain," and asked them to bring a burning brand from the fire. With the lighted end of this He touched the corn, and in one moment the chaff was blown aside, the grain falling in a heap. The good news spread through all the village, and the people flocked to the threshing-floor to hear of the miracle, all but one woman of an independent disposition, a widow with five children, she, in spite of her poverty, struggled on, asking no one for help.

She, too, had her small harvest of wheat to thresh, and was urged by her neighbours to ask

the Stranger to do the same for her corn as He had for that of the other woman. At first she refused, thinking to be able to imitate what she had seen Him do with the burning brand. At last, finding that the corn only blazed and crackled, and her children cried for food, she consented to seek the miracle-worker, and tell Him of her mistake.

With unfailing compassion He returned, laying His hand in the smouldering heap, and, behold the corn was once more there, yet not the wheat, for the grain had grown to double its size, and shone like burnished gold.

Thus, says the legend, came into existence the Indian corn, which is more useful to the Italian peasant than the potato to the Irish, or rice to the Hindu or the Chinaman.

The marriage arrangements of the country folk are not without interest, and the following description by Signora Grillo of Florence, who has also communicated other information concerning the domestic customs of the people, will commend itself to travellers who, in the course of their mountain rambles may have now and then met a bridal procession wending its way to the village church.

On the evening of the first Sunday on which notice is given of the approaching marriage, the

friends and neighbours of the bride elect assemble round her house and fire off their guns, in sign of rejoicing, a bonfire is lighted and whilst it burns wine is handed round, so that friends may drink to the health of the future bride.

On the marriage morning a procession forms up at the bride's house, and frequently on the way to the church, the road will be barred by a piece of white tape extended across the way. This is meant to imply that the friends object to the bride's leaving the part of the parish in which she has lived. A plate is then held out, and the bridegroom puts on it a few coins, or if like the country man in "As you like it" he is only "so so" rich, he may content himself with a tribute of sugar confetti, by way of paying toll, after which the procession is allowed to pass onwards.

The bride is sometimes expected to have made a white shirt for her future husband, also for each of the male members of his family, and a frilled apron for each of his women folk.

The bridegroom presents his fiancée with a wedding dress, and a black lace veil, or it may be with an elaborate cap, with a fan shaped frill of black lace.

The priest, who in the case of a mountain village is often the only person of education and

general knowledge in the parish, and is regarded with considerable reverence by his parishioners, besides his small fee, usually receives a white pocket handkerchief.

Dinner is served at the bridegroom's house, and often it is of quite an elaborate description, and the evening winds up with music and dancing.

The nursery customs are peculiar. Quite young infants are provided with tiny coral bracelets, or a piece of coral or mother-of-pearl is hung round the child's neck to preserve it from the evil eye.

On no account must any one step over an infant if it be lying on the floor, otherwise it will stop growing. Ivy leaves are placed under the door of bed-room to prevent the 'strega' or witch from coming to harm the child during the night.

Throughout the first few weeks of a baby's life it has a poor time. Tightly bandaged from feet to armpits, like della Robbia's bambini, with a binder called a 'fuschia,' it is put into its mother's bed with a hooped structure of wood over it, like a surgeon's cradle, and upon that is placed a coverlet, thick enough to exclude all light and air. So in this dark, unhealthy enclosure the infant practically spends the first few weeks of its life.

If, however, the young baby seems an object of pity, a little later it takes its revenge, for scarcely has it begun to walk than it is allowed to play about with the older children, and soon it goes with them to tend the few sheep of their small farm, animals with whom the children may be said to be on terms of intimacy, almost equality, for the mutual understanding between them is evident. So the day is passed, and skipping like goats from rock to rock their shouts and their laughter show them to be "happy as a king."

These children have birthdays, too, usually commemorated by some simple present, often arranged in the following way: a small tree or shrub is planted on the anniversary of the birth, and on the next morning the child finds hanging from one of the branches, the expected present.

When a child sheds a milk tooth it is probably placed in the window sill, so that if one of the "three kings"—the magi,—comes riding by in the night, he may leave a soldo in the place of the tooth.

On Maundy Thursday, at mid-day, the church bells along the sea coast ring out, and children rush down into the shallow water, bathing their faces. This is supposed to protect them from

eye complaints, and is probably a survival and perversion of Easter Eve baptisms.

The contadini are confirmed fatalists. If a girl makes an unhappy marriage they say, "Era il suo destino." In the remote districts they have an exaggerated fear of some of the comparatively harmless creatures which surround them. Thus they dread the Ghecko lizard, whose only fault probably lies in the fact that he is hideous. Also they dislike the firefly because they suppose it turns milk red, and to handle the Great Capricorn beetle is considered to be courting death. But for a humming bird moth to enter a house is regarded as an auspicious event. Also the people evince a surprising faith in the efficacy of supposed remedies as revolting as were some of those which were in vogue amongst our own people one hundred or more years ago.

On the other hand they have a knowledge of true benefits arising from simple herbs and harmless nostrums, and are able to eke out their humble daily fare, by various roots and leaves, which grow wild on the mountain sides.

The Ligurians are a hard-working, genial people, with manners which frequently strike one as more instinctively urbane than are those of some more northerly people.

They love the sunshine, though they know the

necessity of avoiding its full force in summer, for without the beneficent sun how would the olive, the fig, and the grape ripen?

On a house, in the ancient village of Montale, inscribed beneath a mural sun-dial, are the words, *Deficiente sol deficit virtus*, which may be translated, "He who lacks sunshine, lacks power."

On the other hand your Italian has a personal dislike to being out in the rain. In England we seldom see a labourer going to or from his work with an umbrella, but Italians frequently carry them. Curiously illustrative of this fact is an edict of Galeazzo Maria Sforza, in the XV Century, quoted in "Milan under the Sforzas." The author says, "There were frequent orders to the Podesta of subject towns to supply forced labour for the ducal estates, yet the Italian dislike of wet weather was so far regarded for the labourers to be summoned, if it is fine, without rain, and not otherwise."

The people of the Eastern Riviera have not many games. They are fond of cards. Boys sit about the streets playing cards, and they also indulge in hopping and hop-sotch, while the girls have other games best understood by themselves.

There are, however, two other games, quite

historic and national, which must be mentioned, Pallone and Gioco boccie. The former is a game of ball, the ball being struck by the fist, ensheathed in a kind of cylindrical wooden gauntlet, which has some resemblance to a pine cone. The ball is larger than a football. The game (sometimes called *Calcio*) may still be regarded as the national game of Tuscany and North Italy. We find in the book above quoted that the young Galeazzo, son of Francis Sforza, Duke of Milan, 1450, was taught this game of Pallone, as well as riding, fencing, etc.

Gioco boccie, the game of bowls, is, however, the most universal and popular with the country people at the present day. It is very different from bowls as played in England; the balls are not loaded, but are pitched towards the jack, and then rolled straight in. Almost every village has its bowling alley, paved with smooth clay or with cement.

The Italians are not great walkers—for pleasure—but they have their pedone (messengers and carriers) who go on foot great distances from village to village, often crossing the intervening mountain ridges. Pedlars, too, travel in the same manner, with packs of small articles to excite the fancy of possible purchasers.

The country folk walk considerable distances

to attend mass at their *parrocchia*, or parish church. The Riviera *contadini* seem, as a rule, comfortably off, in their way, both adults and children appearing to be well-fed and healthy. They have a homely proverb, "Meat and mass ne'er hinder work."

The universal polenta serves as the chief article of diet, with fresh vegetables, either cultivated or wild, alone, or made into soup—*minestra*—or pottage with rice and a flavour of garlic.

Eggs and milk sometimes find their way into the daily food, many a *contadino* keeps a cow, and all have a few hens, and perhaps a pig, and three or four sheep. The pig is sold at the annual fair, the lambs before Easter, and a few lean chickens when a little additional money is required to pay some unexpected call upon their scanty purse.

In the valleys excellent vegetables are grown, peas, beans, cabbage, broccoli, spinach, lettuce, asparagus and potatoes.

For drink the people have the wines of the country, red and white, fairly harmless and inexpensive. Many of the more well-to-do of the peasants make their own wine, and are not a little proud if the stranger will sometimes honour them by tasting it. Besides wine they have the

water from their numerous mountain streams, often running freely throughout the year, and from which they direct a part through aqueducts to work their olive or corn mills or to irrigate the land.

Very ancient are many of these aqueducts, and quite the most picturesque objects for the brush or the camera ; the weather-worn crumbling stone, covered with brown lichen or green moss, perhaps with clusters of maiden hair fern, and here and there patches of pink valerian, or yellow marigold, and the dripping water as it is seen escaping from faults in the old stone work, together make a charming object for the canvas.

True are the words of the Montale sun-dial, without sunshine the peasant and his homestead would be nowhere, yet without water, light and heat, could do nothing. S. Francis of Assisi never penned wiser words than the following : " *Laudate sia mio Signore per sor acqua, la quale e molto utile e humile, e pretiosa, e casta.*"

Of the standard of morality amongst the mountaineers and inhabitants of the coast villages of the Eastern Riviera it is difficult to write. Outwardly at any rate the etiquette of the country folk is circumspect. At Festas the women and girls walk together, while the men congregate in groups. Engaged couples frequently are accom-

panied by a mutual friend, and in slightly higher grades even married women never walk out except attended, at any rate by a maid servant.

The ordinary day's routine of the family of the cantadino is somewhat as follows :

In summer they get up actually at sunrise, and having done several hours work, take their chief meal about five in the morning, consisting chiefly of *minestra*, or *polenta*. After this meal work is resumed till about eleven o'clock, by which time the intense heat of the sun compels a return to the house. Then what is termed *morenda* is taken, generally bread and cheese and salad. Afterwards everybody takes a siesta during the great heat of the day, then perhaps about two p.m. work is resumed, and goes on for five or six hours. At some period during this spell of work, probably another *morenda* is found convenient, consisting of salad, or a bit of bread and an onion. *Morenda*, it must be understood, is a generic term, best translated by 'snack.'

Supper, *cena*, is eaten on leaving off work, and then quickly comes rest for the night. Supper is as frugal a meal as the *morenda*, or nearly so, but there may be soup, a little bread, and a sardine, or scrap of tunny fish or anchovy.

Now and then a portion of ham, or *salame*—sausage, finds its way into one or other meal, or

a slice of something like pudding made from chestnut flour. When polenta is the chief substance of a meal one or other of the above luxuries is usually added, as without such a *companatico*, as it is termed, polenta would be a too uninteresting a repast.

The Parrocos, vicars of the small mountain villages, often the only educated persons in the locality, are usually hard-working, honest men having the welfare of their people at heart and striving to teach them also to be honest and industrious, and generally the priests are respected by the people. The home of the priest is often extremely simple, with a kitchen, a sitting-room, and a few bedrooms. The sitting-room does not present an air of luxury. Frequently it has white-washed walls and ceiling, tiled floor, a few books, a sacred picture or two, perhaps a map or almanack, with wooden chairs and table ; but the stranger is always welcome, if he call when passing, to rest and taste the last vintage from the priest's own vineyard.

In the Eastern Riviera, owing to the scarcity of level land, the agriculture is of a very limited kind, and similarly the agricultural implements are few, indeed it may almost be said that two implements do the chief work as far as the ground is concerned. There are two kinds of pick, the

one has a broad blade, the other two prongs. The first is called "zappa," and the second does not seem to have a distinct name, but is spoken of as "picca con due forchette."

The method of land tenure is usually for the most part of the simplest. Land tenure as a whole, in Italy is very complicated, but the *metayer* or profit-sharing system, in which the tenant divides the year's crops with his landlord, is a method which would seem to be suitable to the capacities of tenants who very often can neither read nor write ; for this is the condition of many of the *contadini* of the Apennines. In another generation all this will be changed, and it remains to be seen whether it will be for the better or for the worse.

APPENDIX.

I. ROUTES (1908-9 Services).

I. VIA MT. CENIS.

1. *Viâ Calais, Paris, Mt. Cenis, Genoa.*—The direct route is *viâ* Calais, Paris, Turin and Genoa. By this route the Levantine Riviera resorts are reached in from thirty-three to thirty-five hours from London.

The quickest service is the 10.25 p.m. from Paris (leave Victoria 11 a.m., or, risking the connection at Paris, Charing Cross 2.20 p.m.), reaching Genoa 7.10 p.m. (leave 8.30), Nervi at 8.53 p.m., Chiavari 9.41 p.m., and Spezia 10.58 p.m. the next evening. For Rapallo, Sestri Levante and Levanto it is necessary to change at Genoa into the 8.40 p.m. local train, reaching these places at 10.4 p.m., 10.39 p.m. and 11.26 p.m. respectively. Fares from London: Rapallo, first-class, £7 7s. 8d.; second-class, £5 1s. 10d.; Sestri Levante, first-class, £7 9s. 7d.; second-class, £5 3s. 3d.; Spezia, first-class, £7 14s. 2d.; second-class, £5 6s. 6d. *Viâ* Dieppe; to Nervi, £6 8s. 7d., first; £4 9s. 9d., second. Sleeping-car, Paris to Genoa, £1 7s. 3d.

All the expresses (except the Paris-Rome express) stop at Nervi, Chiavari, and Spezia, and one or two at Rapallo, Sestri Levante, and Levanto.

The scenery after Genoa is very fine, and to enjoy it the best train to take is the 2.15 p.m. train from Paris, reaching Genoa 10.20 a.m. next day, and continuing the journey by the 10.45 a.m. local train.

2. *The popular cheap Route viâ Dieppe, Paris, Mt. Cenis, and Genoa.*—Passengers leave Victoria at 10 a.m., and arrive

at Paris (Lyon) 6.41 p.m. Beyond Paris, same train and route as route 1.

II. VIA ST. GOTHARD.

3. *Viâ Victoria, Calais, Laon, Milan, Genoa.*—Leave Victoria at 11 a.m. and reach Genoa at 7.55 p.m. (leave 8.30 p.m.) the next day, reaching Pisa at 12.25 a.m. Through carriage Calais to Basle. Fares to Pisa, first-class, £8 10s. 6d.; second-class, £5 19s. 10d.

4. Same route as preceding one except that it is *viâ* Charing Cross and Boulogne. Through carriage Boulogne to Basle. Sleeping-car, Boulogne to Basle, 15s 10d. Leave Charing Cross 2.20 p.m., but reach Pisa same time as by route 3, thus saving over four hours, but except to travellers whose time is limited, the other route is, perhaps, preferable, as it affords plenty of time for meals. For instance, the passenger by route 3, can dine comfortably at Laon, whereas the passengers by route 4, who catch the others up at this station, have barely a quarter-of-an-hour's stopping, and can dine in the train. In short, the longest stop throughout the whole journey is half-an-hour at Genoa. On the other hand, some will prefer route 4, as the whole train from Boulogne to Basle is composed of first and second corridor carriages with lavatory and dining car as far as Laon. Fares to Pisa, first-class, £8 7s. 9d.; second-class, £5 17s. 6d. No return tickets booked.

5. *A New Route. Viâ Calais, Paris, Basle, Milan, Parma, Spezia.*—Leave Victoria 11 a.m. (or Paris—Est—10.10 p.m.), reach Milan 3.5 p.m. (leave 10.45 p.m.) next day, and arrive at Spezia 7.35 a.m. First-class lavatory carriage Paris to Milan. This route allows a pleasant break at Milan, allowing time to see the Cathedral and dine comfortably. Further, as this route is not well known, it is much less crowded than the Genoa or Bologna routes. The only drawback is that it is necessary to take a cab at Paris from the Gare du Nord to the Gare de l'Est.

A quicker route is by the 2.20 p.m. service from Charing

Cross *viâ* Boulogne, avoiding Paris, and reaching Milan at 4.48 p.m. instead of 3.5 p.m.

But as the journey from Parma to Spezia across the Apennines is extremely picturesque, it might be as well to travel along this part of the route by daylight, spending the night at Genoa, leaving next morning at 6.10 and arriving at Spezia at 1.45 p.m.

According to the time-table it is just possible to catch the 6.10 a.m. train from Genoa by the 9 p.m. service from Charing Cross *viâ* Paris, reaching Milan at 6 a.m. the second morning, but it would be rash to count on the connection, and the journey is only suited to hardy travellers.

III. VIA SIMPLON.

6. *Viâ Calais, Paris, Lausanne, Novara, Genoa.*—The Simplon route affords a pleasant alternative to the more direct Mt. Cenis route. Leaving Charing Cross (Boulogne route) 2.20 p.m., Paris (Lyon) 10.35 p.m., Lausanne 12.8 p.m. next day, and arrive Genoa 11.25 p.m.

LUGGAGE REGISTRATION AND EXAMINATION.

1. *Via Mt. Cenis*—Luggage registered to Italy by the 11 a.m. service from Victoria, and by route 2, is examined at Modane, and hand baggage in the train after leaving Modane, as well as at Calais. Luggage registered by the 2.20 p.m. service from Charing Cross is examined at Boulogne and Modane. Registered luggage by the 9 p.m. service from Charing Cross is examined at Paris (Lyon) and Modane. All passengers must be present at the examination of their luggage. In addition to examination at Calais or Boulogne, hand luggage by the 10.25 p.m. express from Paris will be examined in the train between Modane and Turin.

2. *Via the Simplon.* Registered luggage is examined at Boulogne and Vallorbes.

3. *Via St. Gothard.* Luggage examined at Chiasso.

Travellers who do not take sleeping-berth tickets are advised to hire a pillow, which can be procured at all the

principal stations for night journeys at 1 fr. Rugs (couvertures) are also supplied at the same price.

Train-de-Luxe Service.—The Paris-Rome express leaves Paris on Tuesday, Thursday, and Saturday, (December 3rd to May 19th) at 11.20 a.m. (in connection with the 9 p.m. express from Charing Cross), and reaches Genoa at 6.40 a.m., Pisa 10.55 a.m. next day. Fares from London to Genoa £7 4s. 9d. and £1 9s. 2d. supplement. Pisa £8 2s. 0d. and £1 15s. 1d. supplement.

A pleasant way of reaching the Levantine Riviera is by sea to Genoa by one of the well-found liners of the Nord-deutscher Lloyd (N. D. L.) There is a service from Southampton to Genoa about once a week, the voyage taking eight or nine days. Fares, £12 first, £8 second, (subject to 10 per cent. surtax). Return tickets are not issued, but passengers rebooking within six months will be entitled to 20 per cent. off homeward fare.

For further details consult *Cook's Continental Time Table* which is complete and reliable, while the lucid and concise arrangement makes reference easy.

[On eve of going to press the Italian train service is altered.
30/10/08.—E.A.R.-B.]

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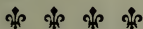
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